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PERSONALITY LIBERATION FRONT #3

MORE TALK, MORE ROCK

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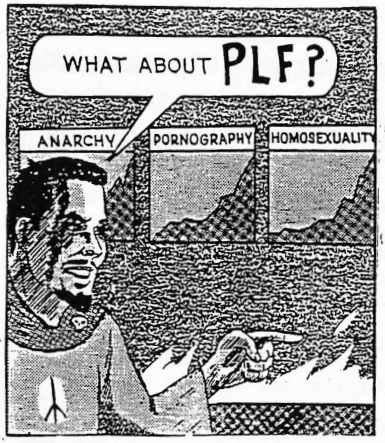
Black Rose - 22 Enmore Rd, Newtown

Personality Liberation Front #3. In Defence of Pauline Hanson?; the limits of speaking as a "woman" (you know, the whole identity politics thing); interviews with Arms Reach (Aust), Knuckledust (UK), Atom and his Package (USA), Submission Hold (Canada); going beyond straight-edge (what? that's not possible!); isolation in normal society / alienation in the punk scene; letters from prisoners, a pictorial history of punk mullets and lots of other PLF stuff you know and love!

Propagandhi style cover - designed by the lovely and talented Alaina Jones.

p.2	Contents
p.3-5	Editorial
p.7-11	Travel bits-n-pieces/photos/gig flyers
p. 12-13	Letters from prisoners
p. 14-21	Columns and personal articles (oh no, it's not emo is it?)
p. 22-23	Hell's Driveway zine/racism/sexism/Pauline Hanson
p. 24-27	Arms Reach interview
p. 28-35	Going beyond speaking as a "woman"
p. 36-37	A Pictorial History of Punk Mullets
p. 38-45	The section you immediately turn to anyway - the record reviews (but don't worry, I snuck some of my political beliefs in there, just in case you skip the articles)
p. 46-48	Knuckledust interview
p. 50-53	An examination on the limits of straight-edge philosophy (if you can even call it a philosophy!) & non-chemical ways of getting high.
p.54-56	Atom and His Package interview
p.58-59	Submission Hold interview
p.60-65	Zine reviews...oh yeah!
p.66	Zine distro guide (essential for the modern punk zine connoisseur!)
p.67	My Top 10 and all that stuff



This crying, this screaming, my voice being born (*)...or just the editorial!
(*Boysetsfire)

I was living in London and travelling around Europe for a large part of last year, which was definitely a highlight of my year/life/existence, and an imbalanced mix of adventure, work, destitution, punkrock and life, baby! Or to elaborate a little further:- amazing friends, kind souls, seedy characters, chaos squats, sorted autonomous zones, info shops, amazing art galleries, ancient museums, punk bands, powerviolence posses, metal fests, crazy hc, bands of my dreams, Hellnation, Catharsis, Asshole Parade, Converge, Hard Skin, Knuckledust, Atom and his Package, mad moshes, squat raves, mountain springs, forests, waterfalls, late night swimming in the Med. Sea, star filled skies, sunsets, park parties, impromptu spoken word, "Berketex Bride" renditions when the Crass tape cuts out at the crucial moment (hi Carolyn!), bad massages, zine trades, long-distance love, care packages, email addiction, late night confessions, drunken email (especially latenite at Victoria Easy Everything), off-licence bribes, fresh-faced backpackers, deported Americans, female impersonations, tele marketing, typing, hustling, credit card scams, free food, travel scams, bouncing cheques, debt collectors, hostel evictions, destruction sprees, scammed taxi rides, cider, cigarettes, solitude, posses, content, chaos, fear, self-doubt, inner strength...**aaahh the endless-summer Euro tour experience!!!!** Definitely the thing that sticks in my mind the most is sharing moments of my life with new and amazing and fucked-up people in interesting in-the-moment immediate ways and getting straight to a real friendship, which in my normal non-travelling context would take months if not years to develop.

I read this book "Revolution for the hell of it"
Well just the title, but I like the sound of it
Just for the hell of it
Here's to adventure - the spirit is free
Here's to adventure - and liberty!"
(Mutiny - from their Bodgy Tatts CD)

But all roads eventually lead to Brisbane...so here I am! I have to say it was kinda hard to adjust to living in **Brisbane** again at first, with no money to my name and having to have some sort of order and routine in my day, as well as feelings of confusion and stress and being overwhelmed. Now finally I can say that I am at the stage where I feel that I am in control here, and not some external chaotic forces. And then finally an exciting gig to look forward to made it official - kinda sealed the fate - **Conation** (mmm Conation), **Charcoal Human, Iron Sausage, Dregs of Humanity, Upside Down Flag** - lots of faves! It inspired the punk rock buzz and gave me that fix that I need! It was kinda the official start to fun times again! Plus it meant that **Katherine** and I got to spend like 24+ hours straight bonding together which we both totally appreciate these days. And then I got the latest **No Apologies** zine from **Michelle and co** and I appreciated relating to these rad wimmin and I got more inspiration to work harder on getting my next issue out. And then the **Submission Hold** CD arrived in the mail and it became the soundtrack to my happy days. And then I had one of my usual epic conversations with **Carolyn** that spanned anything and everything and I was also reminded how great it is to have a friend who obsesses over records as much as I do!! And in the same town as me (all too rare!) And then I was inundated with letters and packages and emails from all over the place right around the time of **my birthday**. And in-between all this is constant mini-roadtrips with **Tom** to all the natural places nearby (especially A-Bay and Cedar Creek!) Oh yeah and I also got a **job** in an arts department and I am pretty happy to be able to say that I feel positive about it - good for a zine nerd like me to do all the usual stuff! **Zinewise**, I definitely feel balanced living in Brisbane and am happy to say that being in one place makes it so much easier to do zines, interviews and contributions. So yeah that's some of the joy that comes from my Brisbane existence!!

"I don't know what's going on, I don't know who I really am, Whoever knows what they are, Knows nothing at all." - Portraits of Past (split 7" with Bleed)

Some notes on Personality Liberation Front When me and Christine moved out of **the Annie St house to set out on our respective travels, the new baser ape flatmates moved in and resulted in a multitude of personal hassles for Katherine... but since then she has been super-busy with work-for-the-dole supervision and a bunch of other stuff - so yeah no Katherine this issue! But really I'm just happy me, Christine and Katherine are all in the same town for the moment, (until Christine finally moves up to live on the mountain!) I guess we're all at that stage finally where you are able to do all the things you gotta/wanna do, and it's not always gonna be set in a Brisbane backdrop, but of course we are all still connected in a big way...**aaaahhh friends forever!**

I mentioned above that **the Conation/Charcoal Human/Dregs of Humanity show** was like the official start to fun times again for me - but also I think for **the scene here**, which seems like it is in need of some resurrection. I am acutely aware of how I don't want to project any disillusionment that I may have (being back in Brisbane after witnessing other positive scenes with the wide eyes of an outsider) and shifting the blame on to the scene rather than to myself...You know it's so easy to say "**there's nothing happening in Brisbane at the moment**" - when really what I mean is, there's **heaps** happening, but nothing that includes my involvement, committment and participation. Do you know what I mean? You know, just because you're not active in doing projects you decide that Brisbane is just a cow-town with a stagnant or near non-existent scene. You think it is your calling to move to a ready-made scene in some far-away place, rather than create one, or even a bad facsimile of one in the here-and-now, in your own town!! It is great being back in a scene that I know like the back of my hand and the Brisbane scene has such a laidback punk-party kinda feel to it and nearly everyone knows each other, and that is what I love about it! But at the same time that very attribute seems like a negative thing when everyone just wants to party - and sometimes it seems like there aren't that many likeminded souls in this town. **(It's important to me to feel connected w/people)** Well there is some interesting stuff going on in Brisbane, scenewise, and at the same time I am always looking for outside inspiration and fresh people as well...I guess we'll

So of course this zine is never too far from my mind. My notebook is never far from my hands and the scene and society is never far from analysis!! It is definitely a very positive thing and always a motivation for me. I love the process of putting it together - I never think about sitting down and writing a zine from start to finish, but instead it's a process of involving lots & lots of little **micro movements**....from writing reviews on scraps of paper, cutting out bits and pieces, reading things that spark ideas, quotes, positive affirmations, playing a record to inspire me, laying out a single page, having bits and pieces on the computer, writing interview questions, **wondering if questions are stupid**, sending them off anyway...and as the day gets closer these micromovements get co-ordinated and it all comes together in a blurry haze of drafting and re-drafting, cut-n-pasting, photocopying...and then all of a sudden I have a zine!

Words and deeds reached me, emotions touched me, the personal touched me and it was political too. -Confused (to shift the focus)- Age LP

* In **PLF**, I guess the approach I take is to attempt to step back and analyse society, gender, punk, whatever, in a way that isn't simply black and white. As Stuart Hall said: "There's usually a third option, and it's usually the one I subscribe to." While anthropologists view "other" cultures as foreign, a sociological approach involves viewing your own culture with "foreign" eyes. And this is what I try to do with punk as well as the wider culture I live in. This zine is my attempt to try to go beyond the basic sloganeering thought processes that are so common in punk and instead using critical thought to challenge mainstream society's ideals as well as letting the punk/hc scene go under the microscope. I guess it's like how the **Dead Kennedys** had lyrics which addressed problems in wider/mainstream society, while also addressing problems within the punk scene, songs where punk itself was critiqued. I'm talking about songs like **"California Uber Alles" vs.** songs like **"Anarchy for Sale"**. So to sum it up, in PLF I try not to argue in simple black and white terms, but more analytically and with reference to aspects of our culture such as lyrics, zines, theories, records and books. Hey it works for me, baby!!

* It's such a great thing to be writing a zine and communicating with so many positive inspiring people. I am totally overwhelmed and absolutely excited by everyone who writes to share their thoughts and to find out how they can help out and contribute with PLF. It's such a great thing when people write to make a personal connection, to communicate, and talk about their thoughts on the zine or whatever, to take it to the next level instead of just reading a zine and then discarding it as you would in a passive consumer mindset. It's like **HERESY** said **"Make the connection, no one's an exception"**. So if you want to write about anything then please do. Viva la emo-violence!

♡ Kylie xx

Thanks to everyone who helps with distro/advertises/writes/and more. Tomachismo, Daniel Dry Retch, Nigel/Trial & Error Records, Greg Spiral Objective, Katrina OKK, Casey Jinx / Maximumrocknroll, Dr Anita Harris, Atom, Bryan Gadd, Michelle Jury for No Apologies/Mother Chu's dinner dates/generally being a total rad womyn, Luke Crew & Christy, Pierre & Knuckledust, Alaina, Aaron ILWS, Dan No Longer Blind, xAnthony Walesx, Mike/Bad Monkey Records, Lil/Household Name Recs, Ms Kylie Purr, Calum for Tofu Love Frogs tapes & Polish anarcho-punk advocacy, Dianne Ngo for Friendly Distro/Emu Tek cafe chats/Savage Garden t-shirts, & everyone who made me tapes when I was far from home especially Donat, Barry & Tim. Hugs and kisses to you all.

♡ Kerrie (Therion forever!)

Write to me:

Kylie/PLF Zine
PO Box 3023
South Brisbane BC Qld 4101
Australia

e: unigeek@yahoo.com

in league wit' satan

out now
evol wartorn nation split 7" $6 pp
abstain arsedestroyer split cd $10 pp

coming soon
insane hombres discography cd
biceptasauras costa's cakehouse split cd

po box 1418 fortitude valley 4006 australia
inleaguewitsatano yahoo.com

write for wholesale prices
send $1 irc for big distro list zine

IN LEAGUE WIT' SATAN

I have a work-in-progress travel zine that you may see some time soon, but if you pay attention while reading this issue of PLF, I think you will agree that so much of it links to my experiences travelling in places other than Brisbane, Aust. I mean, just read the interviews, & my zine & record reviews, & look at the flyers & other bits-n-pieces inbetween, & you can see where I was & who I saw & all that good stuff. And a lot of my articles/columns/opinions were sparked **by** conversations and experiences I had while travelling. So if I wasn't in that place at that particular time, I wouldn't have developed that particular perspective, ya know.

"There's only one corner of the universe you can be certain of improving and that's your own self." xaldous huxleyx

just outside Byron Bay, N.S.W.

right near C.S.O. Les Naus squat, Barcelona

Hunting the C**ts

THE world's most offensive band — bar, of course, The Carpenters — have run into trouble on their first visit to the UK. The band in question are none other than Anal C**t, (yes, you *did* read that correctly) US hardcore guitar nutters, who scream and shout a lot in a pointlessly threatening way.

According to the *NME*, on June 15, the band played at Derby's Victoria Inn, and lead singer Seth Putnam managed to upset one punter in particular.

A female heckler got on the wrong side of the 'C**t, and Putnam leapt from the stage to punch and subsequently strangle her.

She later made a complaint to Derbyshire Police, although charges are unlikely to be brought.

A spokeswoman for the police told the *NME*:

"A woman said she went to see a death metal band and there was a lot of shouting and abuse. He jumped into the audience and tried to strangle her, punching her in the head.

"We will try to contact him and give him advice about his behaviour."

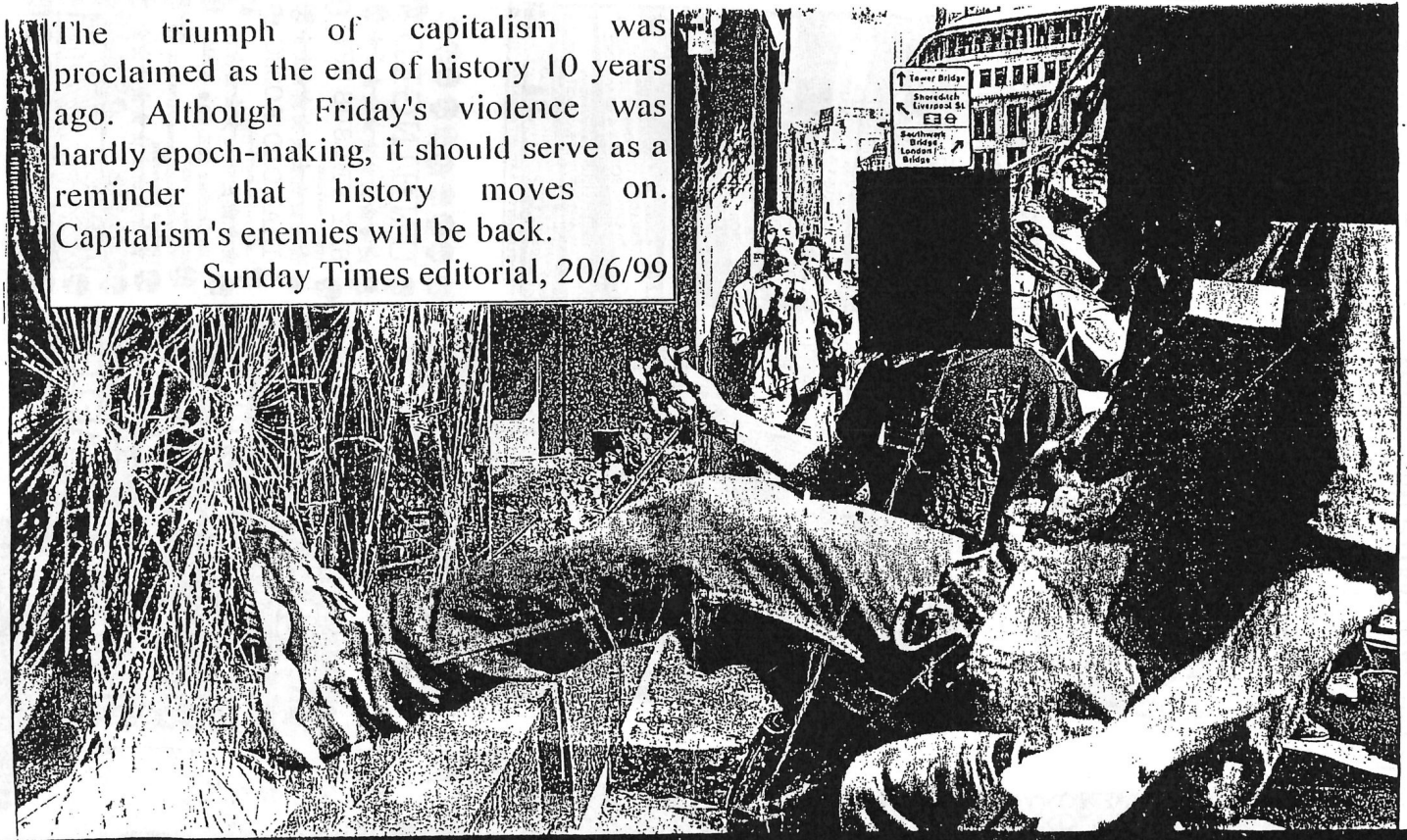
Yes, you read that right. Advice. About his behaviour. We're talking about a band who have such lyrical ditties as *I Got An Office Job For The Sole Purpose Of Sexually Harrassing Women*, *I Snuck A Retard Into A Sperm Bank* and *I Intentionally Ran Over Your Dog*.

They don't need advice. They need a good kicking...

from THT backpacker's magazine

The triumph of capitalism was proclaimed as the end of history 10 years ago. Although Friday's violence was hardly epoch-making, it should serve as a reminder that history moves on. Capitalism's enemies will be back.

Sunday Times editorial, 20/6/99



WE'RE BACK!

City of London (J18, baby!)

Some of the fliers & stuff I collected in my travels (& even one or two from Brisbane) in case you're interested.

Interspace with some help from now we must

presents a show to prove that diversity is the key

kneejerk

its hardcore. right. but its emotional as well. imagine that.

Minority

its pop punk. right. but its energetic and fun as well. fancy.

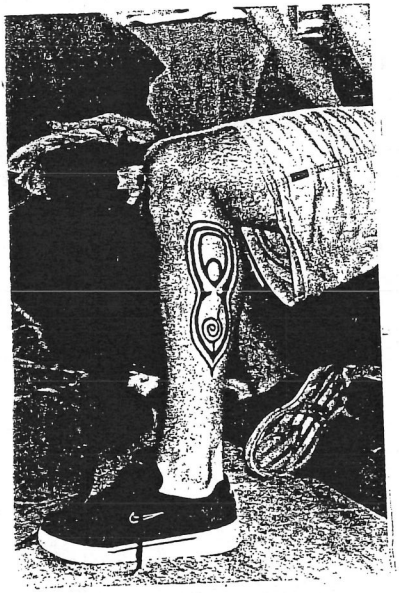
Powder monkey

its indie rock. right. but its psychedelic and weird as well.

Abjure

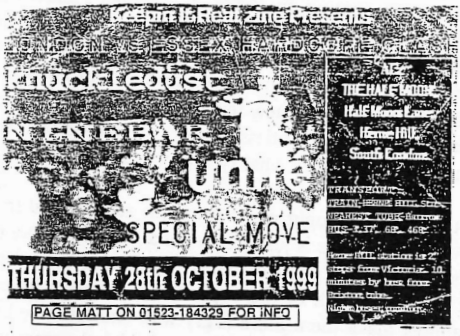
I have no idea what's going on with these strange people.

all on the 30th august (bank holiday Monday)
at the BULL & GATE. Kentish town. next to the Forum
doors about 8:00 come early because Abjure are special
for more information write nowwemust@hotmail.com
£4.50 /£4with this



NEUE GRÜNSTR.15-7
U2-SPITTELMARKT
FETTECKE
OPEN 21:00 TILL ERSTE U-BAHN FAHRT!!!
14.05. ÖSIGEBALLER mit KONSTRUKT & PROGRAMM C + WOJCZECH + NML
22.05. DISKONTO→Schweden DIS
MINUS 1→Berlin-HC
MIND→BERLIN HC
29.05. AMI-HC mit
SHORT HATE TEMPER & SCALP LOCK
05.06. RuhrpottPunk mit VAGEENAS HAMMERHEAD SCATTERGUN
22.06. BURGER MEETS PORRIDGE: ASSHOLE PARADE & THE END OF THE CENTURY PARTY vs. SCHENK & HEANANDEZ
28.06. HELLNATION→Amirundumschlag
VOMIT YOUR BREAKFAST→Französ Getös
REGENBOGEN CHAOS VUK
HELLCHILD & COMORRHA
!!!KONZEINTRITT 6.- & NIX MIT 4 BEINE KOMMT REIN!!!

4th South London Punx Picnic
BIRRA
FRIDAY JULY 30th
DAY ONE Nick's BIRTHDAY NITE
The Feuterer & Firkin, Sydenham
CONTEMPT
Black Country Punx & they're Foamin' 'ard, mate!
M.D.M. (tbc)
THE HAPPY SPASTICS
Mad hatred Edinburgh Drunk Punx!
OVERSPILL More Hassle!
T.B.A.C. Cop-crunching, Pie basher Karaoke brutal haze core!
FIRST BAND 8.30 PM SHARP /£
SATURDAY JULY 31st
PUNX PICNIC 3 PM PEABODY PARK New Cross, Loads of fun & 20 a side punk football! Be there/be square!
DAY TWO ANTI COMMERCIAL PUNX NITE
The Goldsmith's Tavern, New Cross, £1 DONATION ONLY
DEMONIC UPCHUCK Teenage punx from Dorset!
HIPP CRACKALLAKIS Don't let the name put you off! Oi-punk from Dorset!
THE FUNK OFF CLUB More fun & nonsense than Spinal Tap & Bad News put together!
APOCALYPSE BABYS From Our Party somewhere
SCURVY Surf London Oi! 3 very mean buzzcuts!
BEERGUT 100 Edinburgh Oi! Outernees 73 Say no more.
FIRST BAND 7.30 PM SHARP LIKE US SUCCEED TO CHANGE



SCEYA KYLE
KICK SOME PONER
VIOLENCE ASS!
REGARDS
SPEEDBALL
X.

THE TAP
(LAURISTON PLACE, EDINBURGH tel. 229 4041)
JULY99 JULY99 JULY99 JULY99 JULY99
NINETY NINE / LAZY SUSAN
RISINGSON
SKEW WITH / USELESS
REMEDIUC / BEERGUT 100 / B.S.C.F
DOMINIC OF WAXING LYRICAL FAME / UNIMIND (T.B.C)
INSTANT AGONY / OVERSPILL
LAST YEARS MEN / STRAW DOGS
KNEE JERK / ABJURE / ENGAGE
BACKLASH / CUNNING STUNTS
/SAWN-OFF/STATE OF FILTH/RED DERVLA
DOWN FORCE / MINDBUG / RECIDIVIST
STAPLETON / BLOOD OF THE PROPHET / ENGAGE +more
SCATHA / DEBRIS / HARD TO SWALLOW / ACTIVE MINDS +more
THE WILDEBEESTS (tbc) / GREATHEAD BRIGGS / CARBONA NOT GLUE / ALMOST HUMAN +more
BADGEWEARER / MONIACC / GAS GIANT

SATAN'S KIDS PRESENT....

Here are some letters from people in prison. We're supposed to be "outside for them" so goes the political prisoner slogan, but sometimes I feel a bit nervous that I will let down the prisoners I write to, in some way. But it is totally worth it to engage in sparing some thoughts from my head and some ink from my pen if it means making contact with someone confined to a cell on death row & denied the right to receive anything other than letters. As Johnathan said in a later letter "All I do now is read and daydream."

* Both Aaron & Johnathan are able to receive letters, so definitely consider making contact. -Kylie.

Kylie,

I want first to tell you I am in prison so I don't really have the lousy buck to pass out for your zine but since I did read your interview in **MRR** there were some things I wanted to ask you about. I will be the first to admit my history with women has been terrible. I am not into counting my lashes out loud but I know when I've been wrong and I do try to prevent making the same mistake. The only thing I've done in my life that I can say today I feel terrible about and truly regret is being abusive (violent) with a girl who I did love. I know I loved her because I still do. It is not what I'm in prison for, I am here on a drug case and for an incident involving prison guards but it's the one main thing I say to myself "you knew that was bullshit and you better not forget it". I don't try to contact this person because I feel that is pointless. We did not part on bad terms at least not in how we felt about each other but I can't help to wonder what type of impact this has had on her.

I'm telling you this because my four years in prison thus far has taught me that women are essential to the balance of a man's mind and I'm sure its vice versa. Male dominance is just simply not a good thing. No type of dominance is surely the goal, but I've learned first hand how shitty life can be surrounded by males 24 hours a day 7 days a week. What surprises me is it seems the lack of the opposite sex seems to have the reverse effect on most other prisoners. It seems to almost make them more angry with females. I've heard guys say sexual things about women who its almost certain they have no attraction to. I think the reasons for this vary from one to the next, but I know sex is only one thing of many I miss about the company of women. Am I missing something? I know I don't have all the answers so I am asking you what you think. I don't want to go through life not knowing what is up in male/female relations. I don't get to talk to many females about these things because.....well, I'm in prison surrounded by men.

I would love to see sexism, racism and homophobia die and I do not hide my head from uncomfortable thoughts concerning these things. However, I also do not put a bullseye on myself with them all the time since I don't employ these things in my thought pattern. If someone can pull my card in anyway on them, I'll listen but if they can't why should I hang my head in shame simply because I'm white and male? I say this because of the fifth question asked of you by the interviewer. Would I be perceived as defensive or reactionary because I will not stand for someone trying to make me out to be an oppressor when I have the ability to oppress nobody? I know I need to learn more about women, that's why I am writing this letter so I agree that until sexism is destroyed men need to put forth a constant effort to educate themselves and to listen to their sisters. What else should I do? I mean that in all seriousness, is there something you feel I should take notice of? Well, that's about all. I hope to hear from you. **In solidarity, Aaron Krizanik.**

Aaron Krizanik
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USA

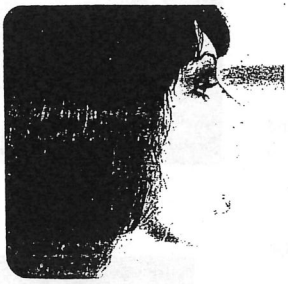
GENERAL INMATE CORRESPONDENCE • TEXAS DEPARTMENT OF CRIMINAL JUSTICE — INSTITUTIONAL DIVISION
» I-290 (07/93)

Johnathan Moore
#999-216 Ellis One
Huntsville Tx 77343

Dear Personality,

I read a review of your zine in Slug & Lettuce #59. I am not allowed, however to receive your zine because I am on death row. I am writing to you in hopes that maybe you could help me find a couple of penfriends. Currently I am writing to a person living in England and to a person living in Belgium. I am not asking for a lot of penfriends, only one or two. It would be nice to write to someone in Australia. Let me tell you about myself. My name is Johnathan Moore. I am now 24 years old. When I was 19 years old I was accused of killing a cop and was locked up and sentenced to die for it. My favorite car is the Volkswagen bug. My hobbies were skateboarding and playing bass. I like Industrial, Gothic and Punk Rock Music. The Exploited, Dead Kennedys Skinny Puppy, Evil Mothers, Balgus and Siouxsie are some of my favorite groups. Please give my address to anyone who maybe interested in writing. Also please let whoever know that I am only allowed to receive letters or photos. thank you very much

Johnathan



Reading Aaron's letter made me think of that really well-known feminist quote from Marilyn French who wrote **The War Against Women**:-

"All men profit from the exploitation of women. Whether they want to or not. Whether they're conscious of it or not."

All I could think was - is it always so absolute? One line that Aaron wrote kept coming into my head:- "Would I be perceived as defensive or reactionary because I will not stand for someone trying to make me out to be an oppressor **when I have the ability to oppress nobody?"**

TOMACHISMO

In the early to mid 90's you couldn't open a punk/hardcore zine without being treated to the highly popular "CD's suck - vinyl rules!" topic. At the time I always thought there were more important things to worry about than what format your music was on. Now it's early 2000 and it seems most people have realised the benefits of CD's or at least accepted that they aren't going to disappear any time soon.

Computer games, CD-Roms, movies and music are all being produced on CD's and demo bands tend to put out "home burnt" CD's rather than dub up heaps of cassettes. So things have moved on quite a bit from the early to mid 90s and anyone who hasn't accepted the digital CD age is really just living in the past like some kind of foolish dinosaur.

I've been involved in doing a hardcore/grind/punk record label for the last 5 years or so and have gained a bit of knowledge in the process on the pros and cons of both vinyl and CD's. So I thought it might be interesting for some to read about why I will never put out a vinyl release again. In the past I have released 3 vinyl records and 2 CD's. After weighing things up I decided CD's are much better than vinyl from a label/cost point of view and I ain't goin' back to analogue!

Good points about CD's

- CD players affordable and produce very good sound for the cost
- compact (hence name) and easy to store
- not easily damaged in post (if packed properly)
- cheap to post (especially without cases)
- can get 3-4 trade points for 1 CD when trading with other labels/distros **(*see endnote on tradepoints for non-label/distro nerds)**
- cheap to press and will probably get cheaper
- can fit 74 minutes on 1 disc, probably more in the future
- can copy on home computer with affordable software
- maximises sound quality of digital recording

Bad points about CD's

- if you scratch them decently sometimes CD player won't play CD at all
- artwork smaller and liner notes/lyrics harder to read
- more use of horrid plastics

Bad points about LP's

- bad crackley sound with age
- stylus expensive to replace
- turntables getting more scarce and expensive. Younger folk less likely to have them or afford them
- LP's large and take up lots of space
- easily damaged in post
- expensive to post and only worth 3-4 trade points * (same as full-length CD)
- a small point, but you can't fit the buggers in the post office box if it's after post office trading hours
- expensive to press and will become more so (no doubt)
- only vinyl pressing plant in Australia does an average job
- can only fit 60 minutes of music on LP

(* Trade point rate based on full length CD with jewel case and booklet. CD's under 30 minutes or with no case can most times demand 2 trade points only)

Bad points about LP's

- easily scratched if used at parties
- and quickly a note on 7" vinyl. They cost a lot to press (about half the cost of a full length CD), weigh a lot so they're expensive to post and you can only get 1 trade point for them

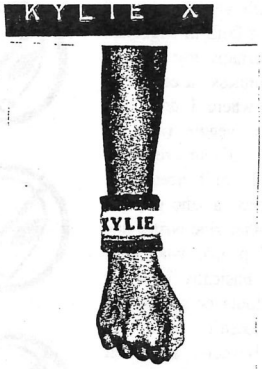
Good points about LP's

- nice large artwork with easy to read liner notes/lyrics
- rich analogue sound which suits raw punk/older style music

Well there you have it. My humble opinion on the pros and cons of CD's and vinyl LP's. Take it however you want. Hopefully it may help someone out there thinking of starting their own record label. Oh yeah, just for those who don't know what I mean by "trade points", here's the deal. When labels trade records and CD's etc they operate on a "points system" so things are traded fairly:-

1 x 7" EP = 1 point
1 x MCD or 10" record = 2 points
1 x LP or CD = 3 points (some call LP's and CD's 4 points each for some reason)

<tomachismo@yahoo.com>



When I was distributing issue #2 of Personality Liberation Front, Roger of **Tasmanian Alcoholic** wrote to get some copies to sell through his distro. A few weeks later he sent them back, saying that they were too expensive so people probably wouldn't want to spend that much money ($2.00) on a zine, not to mention postage on top of that. I didn't place blame on Roger for this decision, it just made me start thinking about the place that zines have in our culture/community, as I know he is making a decision based on what he knows the culture of punk and hardcore is currently like. And right now a large proportion of that culture does not value zine production. This is why Tasmanian Alcoholic and many other distros are reluctant to take zines for distribution when people just simply don't or won't buy them.

I think **zines are the essential lifeblood of punk** and that we have to work towards zines having higher importance in our community. Although I think it's possible to be politicised by music, zines give you a sense of the community and the communication and how global it all is. Zines are the place where all the radical thoughts that get condensed down into song lyrix and paragraph explanations get explained in further detail, and they show that punk is so much more than music, or "more than noise" if you will.

Zines are such an essential part of punk yet they don't seem to have as much importance in the punk-rock consumerscape as records do. Zines are positioned lower in the hardcore hierarchy, and have less value, both economically and culturally. A perfect example of this **records vs. zines** attitude happened to me with a friend of mine: he borrowed my **Philosophy of Punk** book and kinda trashed it, & didn't replace it or whatever. But when I borrowed his **Chokehold** record and accidentally melted it, I was obliged to replace *record*, dude - and a kinda rare one at that. **The message here is that records are valued more than books. Less talk, more rock.**

The price of records constantly increases and their postage is expensive, but we will still pay whatever it takes to get them - while zines have to stay around the $1-$2 mark. You know, we might think $2.00 is expensive for a zine, but $5 or $6.00 for a 7 inch is considered to be reasonable in punk rock economics. It's funny the way zine economics get frozen in time. Recently a friend and I were looking at a zine from the early 90s which was apologetic for charging $1.50 - and if you look at zines now it's like 10 years later and they are still apologetic for charging $1.50. So although production and postage costs are ever-increasing, the value of a zine remains frozen in time due to perceived value. However if you look at an anarcho peace punk record circa 1980s you will invariably see a little sticker saying something like **"Pay no more than 85p"** or **"Steal this if it's more than $2.00"**. Messages like this become hilarious and nostalgic to us because unlike zines, the price of records reflect economic changes and inflation as well as punk rock values.

I know that a lot of times when I am selling zines in person at shows or whatever people will often consider it normal to ask me for a free copy or a cheaper price. But really, I can't seriously imagine this attitude happening with people selling CDs or records at shows, if you see what I'm saying. With zines, there is a price threshold you can't cross, because we don't want to pay more than a buck or two unless it's got a record or CD accompanying it. It seems that your zine will sell will if you do a 7" or CD compilation with it, and zines like **Dogprint**, **Monkeybite**, **First Failure** and **Inside Front** seem to have done well with this idea. Even though if I wanted to make sure I didn't lose a cent on this zine I would charge like AUD$3.00, without some sort of musical enticement I feel I couldn't really charge any more than $2.00. But doing a zine is about creating and producing a document of something that I love and doing it DIY-style, which luckily means making money doesn't matter to me. Most zinesters I write to feel the same way - losing money is inevitable, but totally worth it, if you can get your zines out there.

I'm not exactly sure of the best way to smash the punkrock hierarchy that keeps us zine people down - I don't think there's any one

solution. I have worked totally hard on this zine, and I can't even begin to add up all the hours, days, months - so of course, I want to get it out there. I do everything I can to make the price as low as I possibly can. Some trusted distro friends, a little advertising and a little scamming works for me. Oh yeah and selling all my old grind-crust demo tapes and zines at shows helped out with a little money, too. (Thanks to everyone who bought em!!) Lots of free stamps was a big help in reducing the price. Next step is getting some bands to play a benefit show for me. This is just the start of looking at this issue - if anyone wants to share their thoughts or write a column on the place of zines in the punkrock consumerscape, get in touch for sure.

ANDY / BALD CACTUS

In the political punk and HC scene to be vegan is to reach the top of the right on tree. You've made it. You're obviously "sound" and worthy of massive respect. You can almost hear vegan zine writers breath a sigh of relief when the answer to the diet question comes back as, "Yeah, we're vegans"-Phew! No more questions about their politics then because they're obviously OK...When I first went vegan I thought (like many others) that this was enough of a political step to help to change the world ("If everyone was vegan there'd be no starvation or exploitation") - how naive. There may be some people reading this now, munching down some cash crop soya bean dish, who still believe that.

Because of the pressure to go vegan lots of people do it without thinking why. Ask people who've gone vegan lately, why? and you'll probably get the same "For the animals" response, with obviously no thought being put into it. Who needs reasons when you and your newly turned vegan mates can spend nights slapping each other on the back for a sacrifice well made. In the scene (especially HC), the attitude "S/he's sound, s/he's vegan" is prevalent. So what if they spread anti-gay, pro-life shit about as long as they're vegan? Remember Hitler was a veggie! (Actually, he must have been a bit of a bastard cos he was "only" veggie scum!! I bet some people think that way too). Straight edge is of course of a parallel importance in the "I've made it" stakes. Straight Edge and veganism seem to go hand in hand as the only two important issues. "So and so plays vegan, straight edge HC" - Whatever the fuck that is!? How can you describe someones sound by what they consume? While talking to someone at a HC all-dayer last year, I asked him if he was straight edge, and he replied, "No but I'm vegetarian". I just said, "What's that got to do with anything?" It's like someone asking "Are you straight edge?" and they reply "No but did you see the football last night?"!

Some people seem obsessed with who's vegan and who's not. Through my lack of faith in veganism changing anything (except perhaps my health), I've "lapsed" into "veggie scumness" a couple of times. It's at the point now where I don't tell people whether I'm vegan or veggie (or God forbid, even meat eater) because it's so irrelevant. I'm just me, an individual. I don't need your stupid restrictive labels. Anyway, a zine writer I know recently interviewed another zine writer and asked what they thought of people who were vegan but then went veggie, basically implying that they're hypocrites or sellouts or something. Obviously this person doesn't have an understanding of consumer boycotts and their effects on capitalism (none). He'd written it as "Animals are exploited, you're either vegan or you just don't care". I used to think that too (around the same time I thought I could change the world), but now I realise that it's not so black and white. The point here is, has this zine writer nothing better to talk about than whether or not one person is vegan? (He told me it refers to me and the interviewee knows me too). It really isn't important when put in perspective. I did actually make the mistake of talking about being vegan in "Jarjeton Inkvisitio" zine but that was over a year ago now. I regret doing it now, but anyway...

Some say (as I have) that vegetarianism is a liberal cop out but I would say the same for veganism. You're still buying food and all products involve exploitation, and I don't just mean multinational companies, but people on production lines day in day out, getting paid peanuts. Slave labour and sweat shops don't just exist in other countries you know. Yet the holier-than-thou vegan will still persist in making others feel inferior in their presence. With their vegan t-shirts and "vegan for life" patches (yeah!) they certainly stand out from the "less aware" people (they're the cliquey wankers in the corner).

At a recent homeless benefit gig at the 1 in 12 Club someone got up to speak about where the money would be spent and to make the point about it being hard to provide veggie food and that people living rough weren't generally that choosy, the guy asks "Are there any vegetarians here?", to which some people proudly shout out, "Vegan!", like he was insulting them ("Me, veggie scum? Never!). They missed the point. I just cringed. There comes a point in obsessive vegans lives when you either take the wider issue into context or you lose the plot completely, like the Manchester sab who would ask leather shoe wearing guests to her house to leave the offending items outside (Exactly what good does this achieve?)

These are the sort of people who can sit around for hours and discuss vegan celebrities. "Dannii Minogue's vegan you know" and Michael Jackson (Yeah but he's also a suspected child molester and a billionaire scumbag, but that doesn't matter cos he's vegan). Wasn't Prince Charles once vegan? (or at least veggie?)...and hunt scum!! Amazingly you can be vegan AND a bastard at the same time (Hard for some to comprehend, I know)

Being vegan is all well and good but it's important that you think about why you're going it (for yourself or for your mates?), what you think it'll achieve, think about the wider issues involved. Animals aren't exploited because butchers are bloodthirsty murderers and vivisectors are insane madmen, it's because it's profitable. Full stop. And it (and all exploitation and oppression) can only end by changing this whole system. Boycotting changes nothing except where the exploitation goes on and where the dominating class gets its profits from.

"The joke of the vegan police (closet authoritarians who deliberately and consciously check up on what people are eating, wearing or using with the intention of proving (usually joyously proclaimed) that, **"It's not vegan!"**) is not so much their stupid behaviour but that no one appears to have done the decent thing and given them the battering all cops deserve."(-Animal Liberation, Devastate to Liberate or Devastatingly Liberal? booklet) And if someone tries to vegan police you, just remind them that ALL coppers are bastards! **Andy does a zine called Bald Cactus and you can write to him at PO Box HP171/Leeds W. Yorks/England**

So this is the space and the place where I want to tell you that I don't have one of those cheezey little disclaimer statements about "any racist, sexist or homophobic material will be promptly burnt and destroyed"!! I would rather receive fascist, ageist, racist, specieist & homophobic material so that I can analyse and deconstruct it and encourage dialogue - rather than just flat out refuse to print it!! Besides, most zines have statements like this, but if you really examine them, it becomes clear that they should put their own editorial policy into practice and **burn** their own fucking zine! Or like distros who say this but then sell "joke sexist bands" or whatever. Punk projects put in the "standard disclaimer" as freely as a table of contents or a contact address, without even thinking about it. So in not using the "standard issue punk disclaimer" in PLF, this is part of my attempt not to revert to slogans and buzz-words and catch-phrases - but instead to actually explain myself, my feelings, my opinions. It's sometimes hard to explain how you really feel, instead of just being able to say "yeah fuck that." Ultimately it's better to take the more involved approach, because sloganeering results in elemental treatment of the issues that we're dealing with, and desensitises us to their gravity. X Kylie

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Sometimes I feel like it's expected of me to act happy even if I'm not, and to keep "negative" emotions inside and hidden... And I feel like I can only be my true self around a very small handful of people. I totally appreciate having close friends who I can express feelings other than "happiness etc" with. I don't need to pretend to be positive, empowered, powerful, in control, happy, strong, objective, balanced if I don't feel that way* (*Except sometimes I'm still not immune to the expectation to put on a happy face).

"I want conflict, I want freedom, I want real danger. I want love, lust, hatred, despair, poetry, heaven and hell, desire-freedom." - Catharsis

We share the positive, but we can also speak of the negative. If I feel totally bad, or if they do, it's okay and accepted. We can speak of failing or feeling down, negative, confused, stressed, depressed, scared, stagnant, alienated or dumb or worse. This is my true self revealed... and I'm glad I can share that with a close circle of friends.**

** And I am happy that I even have a small handful of people to get emotional with. Christine and I were on a train home one afternoon after we had been talking in-depth about a whole bunch of stuff. And she was telling me that she trusts and feels close to 3 people in her whole life (yeah I'm one of them). I was telling her how my inner circle of friends is small, but how I feel it is better to have this than lots of "acquaintance hang-out buddies" that you can rely on for nothing more than to get drunk with at the pub or something else equally empty. Then this woman turned around to say that she over heard us talking, and that she was like 40 years old and she couldn't even count one person in this world that she was close to and could rely on for emotional support.

But I am also working on sharing my true self with others, not just close trusted friends. And this is the hardest part of the process. I am working on knowing how to accept the good and the bad emotions so that you get the "whole" person and range of emotions. "The thing to do with feelings is to make it safe to feel all of them" - Sark. I at least work on trying to express "bad" emotions if I feel like expressing them... instead of putting on a mask. If I have a self-hate moment, I wallow in it instead of disregarding it. I try not to be falsely nice to people who are confrontational just for the hell of it, or people who put me down or who give me destructive criticism in the name of "community dialogue" or

some other euphemism for making people feel like shit under the guise of a radical agenda. Diane wrote in Gas N Go zine about protecting your real self from insensitive people, so you're not exposed and vulnerable. I heavily relate, and I think it's rad that she said it... aaahhh someone who relates! You know, as much as I work on showing you my true self, I'm so over exposing my emotions to total assholes in the name of buzzwords like "growth", "discovery" and "dialogue".

I find that travelling is a ~~good~~ great catalyst for me to express my real emotions, as well as experience a whole bunch of new ones. When I was travelling alone/solo/DIY-style/"just the one", I realised how I became comfortable with expressing failure, weakness, loss, sadness, self-hate, anger and inner-turmoil with "strangers" - and no-one condemned me for it ***

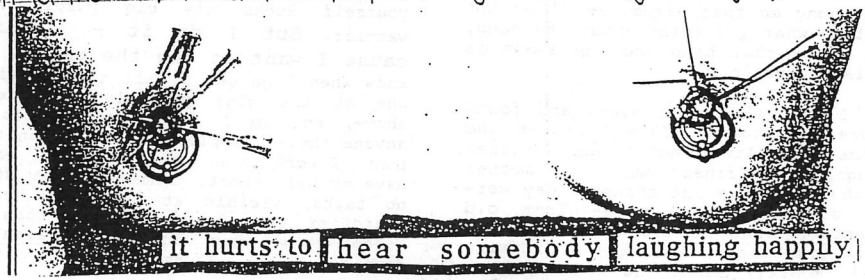
***

In fact, when I broke down in tears in front of someone I hadn't really met before, it turned into something positive & I found strength to deal with it: she was totally nice, talked me through the moment, made me feel better, lent me a book with some words of wisdom, & offered me a plane ticket to Calgary.)

More often than not, people related and told me they appreciated me for daring to speak it and express it, instead of pretending to be totally strong and detached. I got used to getting to a level of emotional intensity with people in a day or two, where I (and they) felt comfortable expressing deep thoughts and emotions - whereas normally this level of trust and friendship would take months, maybe even years in my home-town setting. or an hour or two!!

Travelling for me is a good way to unlearn the unhealthy attitudes about emotions that I have developed - & to realise that emotions are there to be dealt with & embraced - it can be liberating not to keep them repressed and hidden and invisible and totally internalised. As I read in this great book:- "Most of us were not taught about healthy relationships with our feelings. We often hid our feelings, our family system forbade us from even having them... if you had a feeling, you went to your room to have it." (-Sark in Bodacious Succulence - but don't let the word "bodacious" in the title turn you off reading it, though!) -Kylie x

may 2000



This is a column by Bryan Gadd that addresses feeling isolated from "normal" society, and then discovering the punk scene and still feeling alienated. This is a topic I personally find totally relevant, & heavily relate to. I think that there is a hierarchy in hardcore punk.... and what follows is what Bryan has to say. (Note: non-Brisbane readers should substitute City Rowers/the Casino/ Super Deluxe for relevant alternatives in your town, being meatmarket nite club/ gambling place/ lame alterno-nite club, respectively). Kylie.

The nucleus of the idea for this article was sparked by something that I said in my first letter to Kylie - that none of my friends were really interested in the Politics that is such a major part of the Music & that her zine had opened my eyes wider to the greater world of punk and the meaning behind it all (if there is one...but I will not debate this point here). She then said to me in a later letter that when she first got into the scene that she did not know anyone at all when she started. And how it was so hard to break into the Scene in so many ways (as with any social setting/group... Well, I am still trying to break into the scene in so many ways (one of the myriad of reasons why I am writing this). So I thought I would share **my thoughts on the hierarchy of punk culture, as I see it, and how you can seem isolated from the people you want to be associated with and isolated from the group where you currently spend your life, because you want to belong somewhere else.** But first, a bit about how I got into the scene. Like so many of my age, I discovered **Green Day,** back in 1994 when I heard "2000 Light Years Away" on Triple Z one night. I remember walking in fear into Rockinghorse Records (God, that place seemed so hardcore to a nerd boy educated in private schools in Ipswich) to buy the album but only finding an import copy of Dookie, which I bought with my entire weeks paypacket from Maccas. It changed my life...literally. I can still sing along to every song on that album. And I do not give a fuck what you think about the band, cause I loved that band and the album is still played even now.

Anyway, I read the liner notes and found some more bands whose CD's I bought and read some more liner notes and articles and bought some zines (which my mother always chucked cause she thought they were garbage or photocopied notes from old assignments)....and so on. I began going to a few gigs around Brisbane of touring US SoCal (mostly) bands and began to see the local bands, and began buying the dodgy EP's and 7"'s. I introduced the scene to some of my friends and made a few mates from that time - you know, guys you always see at the gigs or on the fence, come up and say hello, a bit of a chat, you know the drill.

Then I became of age - and the "Rower's Syndrome" hit. The "Rower's Syndrome" is my name for the dropout of people from the Scene at 18 because you go anywhere to get pissed - not just to the good ole Crash'n'Burn (aah, the hazy memories) to see a band. And then they start wearing checked shirts....

I lost the guys from the clubs smart quick, but lately, my friends have fallen victim. Sure they still listen to the Epitaph bands or some of the well known locals (Frenzal and Blister - RIP boys - for example), but try and introduce the grind/hardcore stuff, & it's a brick wall. And they won't come to pubs to see the bands play. I am sick to fuck of being dragged to the Casino or Super Deluxe cause "oh, I don't know this band, let's not go."

So, for the first time in years, I am treading the path truly alone. Scanning mail order lists, spending half my income on music (living at home has it's advantages!) and hours searching the racks for that EP I read about in a zine I got last week are once again my exclusive territory. That's fine...the problem is getting out. Put simply, going out by yourself sucks the big purple headed warrior. **But I do it - I survive cause I want to see the bands.** And I know when I go out I will know fucking no one at the gigs probably, for reasons above, nor am I likely to get to know anyone there. Simple reason - I don't look punk. I work in a 4 star hotel, I have to have my hair short, conservatively styled, no tatts, visible at least, no visible piercings etc. - it's worse than high school cause they can fire my arse if I complain. Plus, I am never seen enough

"They laughed when I walked out on the floor...but then I began to dance!"

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around the Scene also because of work. I am at long odds on to be working Thursday, Friday and Saturday nights. So, when I manage to get out, well, I am, for the most part, treated with indifference and, at worst, hostility. And that, more than anything, makes me just wanna chuck it all away. Hang up the Docs and sell the music collection and buy myself a nice new computer to play lots of video games on. But I remember the great gigs I have been to, and how much time, not to mention money and body parts, I have spent on all things punk.

Now, the result of this is that where I stand at the moment is incredibly isolated. I am still connecting to my friends on an emotional level - true friends never stray from that, and long ago I realised who they were. But when we want to go out and I am in a mood to share MY interest (and bordering close to the thing that keeps me going), Punk Music, well, I am standing there alone, with a dilemma on my hands. **Do I go out and enjoy the music, but with a savage comedown once the amps are turned off because no one is there to share my elation.** Or do I go out with my mates, feeling average all night, drink way too much to be healthy, and wake up feeling like shit the next morning, with an empty wallet and the realisation that "shit! I shouldnt've missed that band from wherever last night", with the only memory being told to fuck off (and quite rightly) by some girl at 2am.

Don't take this as a whinge. The same can be said in any social scene and people have a right to keep themselves to their group. But I have a belief - maybe a naivety - that punk is not meant to be like that. Unity is a word much bandied about. And that I really don't think that the idea is bullshit.

I saw a **Minor Threat** video about 2 years ago now. It was a real fucking dodgy "mate copied it from a mate who got it from..." video but what was really cool was that they had the camera panning across the front of the crowd all night. Now, the crowd were all straight-edge, hard as motherfuckers, and they were packed in like sardines across the fence and at the start of the show they were downright hostile to each other (pushy, shovy etc) but by the end a change had come over the crowd - they had their arms over each other and they were singing along with the band, shouting the Oi oi oi's. I thought it was magical. It was like wow!

Now, I am not saying that every tryhard wearing an Offspring shirt should be accepted, but at least take the time to talk to that tryhard. He/she may not know any different, may not know much about the bands or the scene or whatever. Try and tell em what you know - don't let the cynicism and the apathy which is so prevalent at the moment wash over you like a wave. If they are posers here because it is cool, tell him to FOD, but if not, foster his/her growth. **They are isolated from their world. Don't isolate them from where they want to be. - Bryan J Gadd**

Nationalism..... pride of your country, of your flag, of the state.

Proud of the country that still cant formally say sorry to its torcherd, raped native population ?

Its the biggest form of propaganda the state uses.

Nationalism is support for the government.

The more nationalism in a country the more allowance for state control. Support individual freedom and life not your government.

Oh, Auntie Pauline. Why don't you get Fucked.... literally, you need some sexual healing.

I was shocked and appalled when reading **Hell's Driveway zine** to see an article that contained an anti-racist critique of Australian culture and society, with reference to one **Pauline Hanson**.. What's so shocking about that? Well, I love to see backwards racists vilified for their dodgy politics as much as the next freethinker, but as much as I detest Pauline Hanson, the **One Nation** party and racism, I couldn't totally embrace this article. What put me in two minds about it was the gender-specific approach taken, as this **anti-racist manifesto** was accompanied by a **pastiche of porno mag** clip-art plastered across a photograph of Pauline Hanson and the class war-gone-wrong style caption "Oh Auntie Pauline. Why don't you get Fucked... literally, you need some sexual healing." **What the fuck?!!**

Obviously I'm not opposing anti-racism, but what I am taking issue with is the gendered way of sexualising women, instead of just sticking to critiquing what it is that is so oppressive their beliefs and practices. I can see that it's a common defence mechanism that when women are empowered or powerful either in the mainstream of the word or in some another alternative notion of power or strength, they are analysed and criticised in a very gender-specific way. Because we are unused to women being powerful or outspoken, we express this dis-ease by making reference to their looks, behaviour, appearance and sexuality - anything superficial, rather than the actual reasons and ideologies behind what they are doing. And the Hell's Driveway article is a textbook case! I just know that an anti-racist article that referred to a racist male politician would not suggest sexual healing as a way of overcoming his racist attitudes - can you imagine??!!

Stereotyping of women like this reinforces "cathexis" which is when heterosexual women are subordinated and sexualised to an extent that heterosexual men are not. The key part of cathexis is that in this sexualisation, women are assumed to be willingly subservient to the needs

of men. Like, as another textbook example, a woman politician being (hetero)sexualised to an extent that male politician would not be...Yes I can definitely see how this neat little academic theory can be translated to the zine at hand! I mean, I don't want to open a punk zine and see all that stereotypical shit about powerful women just needing a good fuck, for fucks sakes! As SUBMISSION HOLD put it oh so well:

"The hole is not the sum of my parts"

The article makes me think that Hell's Driveway, like many radical publications, thinkers and ideologies, identifies racism as oppressive - as most thinking people do - but fails to make the further connections between multiple forms of oppression such as race, class, gender, and sexuality - which takes a little more thought. As it is, the skilful rhetoric that racist politicians like Hanson use has managed to convince the intended audience (ie. "average" Australians) that really they're not racist. You know, making totally racist statements but prefacing them with disclaimers like "I'm not racist, but..." - so then you think it's acceptable to say "I'm not racist, but I think Asian people form ghettos and Aboriginal people get special treatment" etc etc (insert "deviant" or marginalised group and corresponding special treatment from bleedingheartliberal social-welfare systems). This is precisely why we need intelligent counter arguments that don't resort to sexual slurs to sum up the anti-racist pro-multicultural side of the argument.

I think it's great that our DIY punk/hc community is so actively anti-racist, but at the same time, so dismayed that not everyone is able to see the further connections between racism, sexism, homophobia & other evil oppressions. This was an issue brought up in No Apologies zine when Kirsty expressed a similar sentiment at the lack of recognition of multiple oppression in the NSW punk scene (which interestingly enough, Hell's Driveway comes out of): "Probably one of the best things about this scene is that everyone seems to lend their support to anti-racist thought which is pretty amazing. But why is it that the same people who are violently opposed to racism give no support to feminism or anti-homophobia? If you are outraged by the assignment of pointless stereotypes on the basis of someone's race then you're a hypocrite if you don't feel the same outrage when it comes to gender or sexual orientation". Or to break it down:

"Where's your 'fuck sexism' or 'fuck homophobia' badge?"

So yeah, here's my call for gender equality in critiquing rightwing backwards repressed politicians and seeing all forms of oppression as interconnected!

ARMS REACH

I first discovered Arms Reach through their split with Forward Defence, an awesome and monumental release that makes me theorise that the existence of Arms Reach has gone hand-in-hand with the resurrection of a positive hc scene in Australia – with AR leading the way for the kids to have their say! I dig Arms Reach for their super intelligent approach to both mainstream society & the HC scene, their strong opinions & their old-school spirit... what an inspiration for me! I definitely hope that these **AR** characteristics come through in this interview... Go Luke and Christy!

"We like to have few beers and a fight at the end of the night. That's what we're about." We move on to the concerts. They are at their

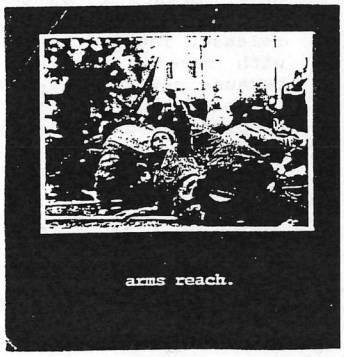
Q1. Who are the members of Arms Reach - names/ages/what you do in the band/haircut you are currently sporting/etc?
Luke: Right now, Arms Reach is in a stage of rebuilding as far as our line up goes. We recently lost guitarist Amy and bass player Ben, due to idealistic differences. We have since replaced Amy with Mick on second guitar. He is 23 (I think), sports a bleached orange flat top and also plays guitar in another Newcastle hardcore band called Case for Jefferson, who are awesome. Christy also plays guitar and does some back up screaming, she's 23 and sports a short and tidy but stylish do to keep her bosses at Newcastle City Council happy. Squelchy is 24, plays drums, and hairwise he likes to keep it fairly shortish and scruffy. I'm Luke, I try to convey verbal messages to the crowd, I'm 24, and my hair is short and receding. At present we are without a bass player but are in the recruiting process.

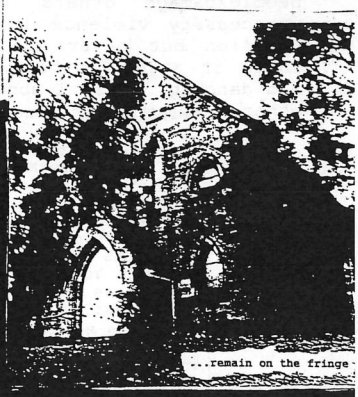
Q2. I know of your split with Forward Defence, your split with Scalplock and your 7". Can you give me more information about your comp appearances, and any other releases that are in the Arms Reach discography? **Luke:** We also have a way old split demo with Found My Direction which is long out of print and several comp appearances, most notably 3 unreleased tracks on the "Remain on the Fringe" 7" that came out with the last issue of First Failure zine (see reviews - Kylie). We've also got an unreleased song on the new Resist Records comp CD titled "Home of the Brave", as well as a song on the upcoming Minor Threat tribute comp out of Woolloongong (put out by Dan No Longer Blind - Kylie). There's also some songs due to appear on compilations from the USA and Germany. We recently recorded 18 new songs for a full length LP/CD but due to disgruntled ex-members we may have to re-record the whole thing with the new line up, which will set back the release date considerably. Deranged Records from Canada has offered to put out the 12" for us and we are still undecided as to who will release the CD, we may even just do it ourselves to avoid any label related bullshit.

Q3. When I saw Arms Reach play one of your members (Christy) expressed some dissatisfaction about being represented as a "woman" singing/playing in a band, as a token female voice. In our punk/hc scene, it seems that so often men speak on punk and politics in general, but women speak specifically on the role of females in the scene or are expected to speak only on "women's issues". The catch is, women know that if they don't address these issues in-depth then no one else will. What do you think about this? **Luke:** I couldn't agree more. It's like, well if women are being discriminated against in the scene then it is "their problem"

fucking problem. It's about time the males in the scene take responsibility for their actions and language which may cause oppression and alienation. When punk bands sing songs about their ex-girlfriends being "sluts and fucking whores" etc they're only reinforcing negative gender stereotypes and reminding every woman in the room that they're the minority. A great way to encourage participation and welcome new people into the scene...yeah right! **Christy:** I don't feel obligated to address "women's issues" in this band because I consider them to be issues for all of us to deal with and find solutions to. I feel strongly about sexism especially in the hardcore scene and I know I am fighting it simply by being a female musician in a band. I think it is sometimes assumed that females are only concerned with issues to do with sexism, equality and the patriarchal society we live in but it is wrong to simply push these issues into the "girls" basket.

Q4. After reading the lyrics to Sick Dogs (Get Put Down), it made me think about violence/revenge in the context of rape, as it is a sentiment frequently expressed by male acquaintances. While the idea of revenge and the whole "dead men don't rape" train of thought can be valid, it can also be problematic. Do you think we need to acknowledge that male violence in this context can be part of the continuum of patriarchy in our culture (of which rape is a part of)? **Luke:** Excellent question. A fair number of people have asked and/or confronted me about the context in which the lyrics to that particular song were written which is great because I've had the chance to share ideas with all sorts of people about the subject matter (which is, after all, what punk/hc is all about!). I wrote the song, quite frankly, in a fit of rage after I found out a friend of mine had been raped. Quite a common male reaction indeed, but instead of going out and beating someone up, I sat down and wrote the harshest fucking song I was capable of, which I thought, and still think, was a much more productive and positive outlet for my anger. Reactionary? You bet, but as I stated on the linear notes of the 7", the song is an emotional reaction, nothing more, and definitely not a solution to the monumental problem of rape. I am not pro capital punishment, I do not advocate killing people, but fuck, I am only human. I am outraged by rape, as everyone should be. That song is just as much an attack on people who just don't give a shit if a woman gets raped, as the rapist themselves. Actually, at the last show we played some guy got all in my face after our set claiming that the statement "Dead men don't rape" was reverse discrimination against men. Maybe it is, I don't fucking care. I have no problem criticising my own kind, we have a lot to answer for. As long as the song provokes some kind of positive or negative reaction which hopefully in turn stimulates debate and discussion (which it has) then I've achieved my goal.





GOOD LIFE

PETTY PROBLEMS THAT DON'T EXIST. SELF MADE WORRY. CREATED CONFLICT. NARROW MINDS. HOSTILITY. WON'T LET IT GET THE BEST OF ME. LIFE'S TOO SHORT. IT SOUNDS CLICHED. I'M THANKFUL FOR (ALMOST) EVERY DAY. DON'T NEED MUCH TO GET ME BY. I'VE GOT ALL THE GOOD THINGS IN LIFE. FAMILY AND FRIENDS AND FREEDOM ON MY SIDE. I JUST WANT TO SAY YOU MAKE IT WORTHWHILE. YOU MAKE IT ALL WORTHWHILE.

SOCIAL GAMES

SMOKE FILLED ROOMS. MOUTH'S SPIEL BULLSHIT. I HATE YOU AND ALL YOUR SOCIALISING GAMES. (FUCK YOU, FUCK OFF, GET FUCKED, GET A DOG UP YA, ETC.)

I guess I have what some people may refer to as "anti social straight edge syndrome", meaning that I just can't relate to most of the people who constantly hang out in nightclubs, bars, pubs, etc. The conceited conversations and mind games which solely revolve around trying to impress and fuck each other make me sick. I guess I should just "lighten up" and join in the "fun" ways of the mindless masses. Fuck off.

THE POLITICS OF DANCING

Q5. Also on the topic of the antirape aspects of your lyrics, I am really interested to know the kind of responses you get when you play live. And, if there are guys involved in toughguy behaviour or "male groupthink" do you see this as being perhaps inappropriate in the context of a song about rape? Or not?

Luke: Sheesh, another great question! It usually depends on where we are playing but quite often people respond to our music in a rawkus manner, which is fine by me. We play aggressive music which will only naturally inspire aggressive reactions from the crowd. I think it's a bit of a double standard when a band gets up there, goes fucking nuts, plays the most brutal dance floor friendly music you can think of, then expects the crowd to stand there with their hands in their pockets because someone in the front row doesn't like dancing. (this is a good point - Kylie) I know what you're trying to say though, and yes I do think it's kind of ironic when we play an anti rape song or an anti violence song and I look out there and kids are wrestling and doing windmills in the pit. Of course there's a fine line between kids having fun and tough guy jocks kicking girls in the face, and thankfully we have never had the latter happen at any of our shows. The song "Dead Men Don't Rape" was never meant to be some sort of singalong anthem, it was only intended as a personal release. The lyrics obviously strike a chord with several people (both guys and girls) because people always steal the mic whenever we play that song, and I'm not one to suppress people's emotional reactions to our music and lyrics. I'm not going to dictate to people what is and what isn't "appropriate" HC show behaviour, hopefully they should already have some idea. As long as there is an element of respect for each other and nobody's in there trying to start fights. Macho dicks get the fuck out!!! **Christy:** As Luke said, people generally go nuts when we play but I don't associate aggressive dancing with violence and trying to hurt people/damage others. Sure, I have seen unnecessary violence in the pit on the odd occasion but never at an Arms Reach show. There is a huge difference between fighting and dancing. While I abhor one I advocate the other.

DELUSIONS OF GRANDEUR

Do you think you're so righteous
that you're above questioning?
Who gives a fuck how long you've
been in the scene. You've accomp-
lished so much or is it all in
your head? You just put everybody
down, even your friends..
DELUSIONS OF GRANDEUR, YOU PIECE
OF SHIT, YOU FUCKING PIECE OF SHIT!
What makes you think you deserve
my respect?
'There is no hierachy in hardcore.
If you have a superiority or
inferiority complex then you're
only fooling yourself. Everyone in
this movement is of equal importance
so fucking get over yourself!'

SICK DOGS (GET PUT DOWN)

Rehabilitation, what a nice solution
but it just doesn't work on the inhuman.
No excuses, no forgiveness
won't stand for this incurable sickness.
DEAD MEN DON'T RAPE.
Say it's barbaric, until it's someone
you know, then you're all for revenge
you want to see blood flow.
Useless treatment, can't you fucking see
Better off out of their misery.

'When I wrote this song I was fucking angry and disgusted at people who sympathise with rapists. Would you still be so sympathetic if it was your mother or sister or daughter who was raped?? If an animal is dangerous or threatening to humans it is destroyed immediately. So what's the difference between a sick, dangerous animal and a sick dangerous human? A human is capable of inflicting so much more damage. This is not a pro capital punishment song either, it's merely a song of total outrage and fucking revenge. The phrase "DEAD MEN DON'T RAPE" is not an opinion either, it's a statement of fact.'

COME CLEAN (B. Hard)

Wasted days, wasted time
wasted brain, wasted life
Not too late to make a change
Got regrets, made wrong bets
can't go back, look ahead
Time awaits better days
In your heart you know what's right
live upon strength inside
Time to quit, quit for life
Got one life, make the best
break free from the mess
Clear your life, clear your head!

COME CLEAN!
COME CLEAN NOW!

RELEASE (B. Hard)

Nothing but contempt for you
all your evil ways
Never tie me down
no fucking way!

Those who instigate
those who perpetrate
I hold you in contempt
The oppressive structure
demonic evil people
Will never tie me down

NOW WE STOMP!
HIT THE FLOOR!
CIRCLE STORM!
LET IT OUT!

Won't get me to hate
Love makes me stronger
Never stop the fight
No fucking way!

Q6. Thanks for taking the time to do this interview and get some dialogue going on. Do you have any messages for the kids/addresses/shout-outs/etc? **Luke:** Thank you for the most interesting set of questions I've ever had the pleasure of answering. I only wish you asked more! Gee, next time you should stick to the generic "What are your top 50 HC records?" type of questions so I can fill it out in my sleep!! Thanks to Michael and Aaron from Brisbane for constantly harassing us to play up there...as soon as we get a stable line-up and release our full length we'll be up there I promise! Anyone wishing to communicate please do so via the postal address at the end of the interview. Respect goes out to all the people who give a shit and are trying to make a change for the better, hardcore punk is so much more than passive entertainment! Listen to Los Crudos, Spitboy and Born Against OK?...and never stop questioning yourself and others. **Christy:** Thanks for the interest, it means a lot to us to hear from people all over the place. Hope to see you in Brisbane sometime soon! **Write to:** Arms Reach, 7 Lawson Street, Hamilton NSW 2303, Australia

Arms Reach
local grind free hardcore punk brutality
BLOOD OF OTHERS ★
old school political hardcore from adelaide
CONATION
emo-violence thrash assault on your senses
BARE KNUCKLE FIGHT
heavy as bricks thug core... "out soon
CASE FOR JEFFERSON
powerful melodic hardcore... demo out now
FRIDAY 21ST JANUARY AT THE SHED, BROADMEADOW
STARTS 7.30PM. ALL AGES, NO ALCOHOL. $3 DONATION
For directions or further info ph. Luke on (02) 4965 4447

FORCED TO ADJUST

Lucky country. for fucking who? as long as you're white. "true fucking blue". They live in ~~slum~~ ~~slum~~ squalor. harassed by cops surrounded by pubs and bottle shops. Born into this cycle of no hope and still you ask why they can't cope.. Disempowered FORCED TO ADJUST! Try to mold them just like us. Ask yourself why they don't want us to see the human injustice in this country..

'And still white Australia stubbornly refuses to acknowledge the pain of our indigenous people at the hands of our ancestors. Saying "sorry" isn't accepting the blame for what happened. it's merely acknowledging the fact that what happened was totally fucked up. and that the repercussions are still being felt today. When a person dies and you say "sorry" to their relatives. are you taking responsibility for the persons death or are you simply expressing empathy and compassion for someone else's loss?'

A.R

Go!! Try to make some sense of it when it becomes normal to feel like shit. Troubled times. everyone's depressed. in a world full of greed and selfishness. Another setback. another day. where nothing seems to go your way. Don't bottle it up just fuckin' let it show. when life deals you it's hardest blow.. DON'T YOU FUCKING OUIT! YOU MUST PERSEVERE! Born and bred to compete. so much pressure. I can feel the heat. Money. status. material sucess goes for self self self and fuck all the rest. So caught up in trivial things. we forget what is most important. family and friends. Some don't make it. some won't even try but we won't go down without a fight! Find the strength to deal with it..DON'T YOU FUCKING OUIT! Search for the courage to carry on YOU MUST PERSEVERE!

'Dedicated to all my true friends and family. good times and bad. love and respect to you all.'

Luke, christy & an Australian natural landmark!

Femullet: There are many varieties of the femullet and contrary to popular belief, not all femullets are dykemullets, but all dykemullets are definitely femullets.

This is an article I have written, not about the oppression of women in society, but when the reverse is true - when we're in an enlightened freethinking punk scene where we are encouraged to speak as women. **But there lies the problem.** So often we are only encouraged to speak as women, about women's issues, and quite often speak to a women-only audience. In this article, I analyse the role repression of women in radical communities, with a particular focus on the punk scene, and I do so with reference to zines, books and records from our D.I.Y. culture. I address the role that men play in perpetuating gender roles but I do not point the finger and claim that they are all evil patriarchy-perpetuating pigs, as that is no more the reality than labelling me as some sort of nefarious man-hating matriarch!! As I am aware that I also perpetuate gender stereotypes, I stop to reflect and point the finger inwards, in order to examine my own attitudes. So to the tune of **Minor Threat**, imagine an impassioned **Ian Mackaye** and hear me declare "(I'm) guilty of stereotypes"!! So off with my head, and on with the show... let's fucking GO!!!

Juliet Mitchell said that "women's liberation remains an adjunct to socialist theory, not structurally integrated into it" to refer to the weird union between feminism and socialism. What I take from this statement is how it highlights the way that the term "feminism" can simply be an "added on" to almost any political theory or practice, when the approach is to "simply add women and stir". Just think, we've got Marxist-feminism, anarcho-feminism, eco-feminism, cyberfeminism, liberal feminism, postmodern feminism, rightwing feminism, New Age traveller feminism, squatter feminism, powerviolence feminism, H-8000 scene feminism and so on it goes. Well okay, so I made some of those last ones up....sort of!! But the point is, you can see this additive approach in almost any political theory/practice from the radical left all the way across the political spectrum to the conservative far right.

To take this to the context of **punk and feminism (and me)** - when I produce this zine as well as write for others, it is important to me to have a general hardcorepunk zine that integrates gender politics within its contents, rather than relegates them to a special section or page or occasional all-wimmin's issue. I am very happy to be having a say on my feelings and beliefs on gender issues, as it's just so important to me that sexism doesn't go without critique and analysis in a movement that is so theoretically dedicated to equality - but there's the theory, and then there's the practice, which I know is a totally different story. The reason why I am so often in two minds on giving a "feminist" perspective on women's role in the punk scene, is because as much as I am passionate about gender politics, I don't want to be a token feminist voice in an otherwise gender-blind scene, being stereotyped as only addressing gender issues. This brings to mind a famous line from the **Because you are a Woman** manifesto:

"Because men speak about politics and history and literature, but women give feminist perspectives."

Likewise, when applied to the punk scene, it seems that men speak generally on punk, and women speak specifically on the role of women in the scene.

It's like the age-old art question of "Yes, but is it feminist-art or is it art-art?" And what I'm wondering is "Are we feminist-radicals or radical-radicals?" I see other people involved in radical communities also feeling divided on this catch-22 dilemna of the benefits of visibility, but the limitations of labelling. Wanting to embrace a women-positive identity and outlook, but not have it as the total sum of your parts. You know, like not just wanting to be the "women's zine" people read for their feminist zine quota or worse still, the exact reason they choose not to read it at all. "Dread", a woman from **Cantankerous**, a Melbourne anarcho-feminist (oops there I go labelling! collective and zine seemed to be working through this very same difficult question when she expressed that:

"The first edition of Cantankerous was placed next to Mother Earth, Sekmet and Lesbiana on the magazine rack at Barricade Bookshop. We are in the best company, don't get me wrong, but making it a specifically Wimminzy bit amongst all the other anarchist stuff made what we are putting out there, wimminzy and not Anarchist."

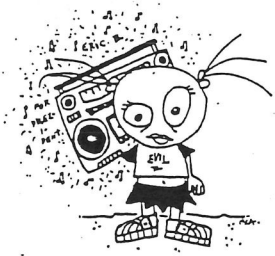
Of course visibility based around identity and the associated labelling process that usually goes along with it can be very empowering, but there is a question of whether we ever go beyond this, and see ourselves as punks/anarchists/activists as opposed to grrrl punks, anarcho-feminists and feminist activists. I know that there would have to be a radical shift in our culture for this to happen - both in the mainstream culture and the DIY punk culture.

In the present climate, I feel that the ancient Spanish anarchist concept of **"anarquismo sin adjetivos"** or "anarchism without adjectives" is both a useful and relevant concept for understanding and transcending women's limited "speaking" roles in radical circles, hardcorepunk, and life itself.[1] Anarchism without adjectives, in its broadest sense referred to an un-hyphenated form of anarchism, that is, a doctrine without any qualifying labels such as "communist", "collectivist", "mutualist" and "individualist". Or in this case **"feminist"**, to bring it directly to the context of women in radical communities and the hope that they can be involved without being identified by adjectives that point out "hey, they're chicks!" Or as DISRUPT would communicate it in the punk shorthand form:

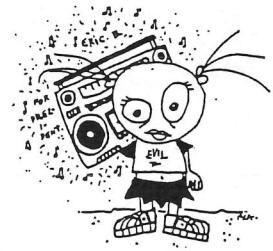
"Smash divisions"!!

As it stands right now, it seems more like a case of what I could call **"anarquismo con adjetivos"** or "anarchism with adjectives", which is a way of understanding the use of limiting labels that inhibit the speaking roles of women in radical communities.

I know that if you slap a feminist label on a zine (or someone else does) it can really determine who your "audience" is. Aaahh, the socio-linguistic implications of zine production hey! If a woman makes a zine, chances are it will be noticed for that aspect, but if a guy makes a zine, you can bet that it won't advertise the fact that it's a "boy zine". **You are assumed to be a male unless you say otherwise.** As Alicia Lee puts it: "The apparent need to spell out the gender of women expresses the pervasive assumption that maleness and masculinity are simply norms in people's way of thinking." (in Rigg & Copeland; p.20) Let me illustrate with the following puzzle:



> "A father and his son are driving along the highway when they collide with another car. The father is killed, the son critically injured. The boy is rushed to hospital and prepared for an emergency operation. On entering the operating theatre, the surgeon examines the patient and says: 'I can't operate. This is my son.' If you can't explain it, think again, and remove the image you have of a surgeon as a man in a white coat. Of course, the answer is, the surgeon was a woman and the boy's mother." (Johnston)

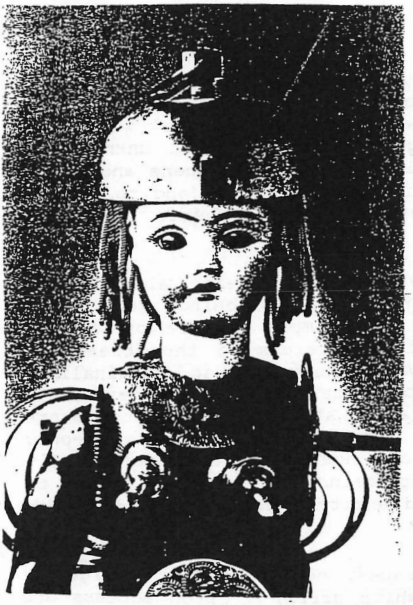


Did you picture a male? Did you picture the characters as white, as your subconscious "norm"? In the punk scene so often we assume that a punk is a male, not to mention straight and white, unless it is specified otherwise. We also tend to have certain images of what we picture in our minds-eye when we think of a "punk" - and so often it's not someone Asian or queer or female that we imagine. For example, I feel that punk women are not seen as being "into" music fanatically and totally obsessive about records like punk guys often are. Like, when someone spins off that famous punk quote about **"Record collectors are pretentious assholes"** I bet that you don't visualise a geeky punk chick fanatically scanning the auction list for that NO COMMENT 7" and putting together a "wants list" for the Maximumrocknroll classifieds, do you? Nope, me neither!

The way women are regarded as feminists and riot grrrls before they're thought of as punks or hardcore kids indicates the concept of the "hypothetical reasonable person" busy at work in our DIY culture. This is a concept which Jocelyn Scutt has written about, and in No Apologies zine Michelle Jury brings this to the world of punk when she writes of the role expectations of the "non-existent 'normal' person" who is socially constructed and is a white heterosexual middleclass male. If you don't fit this description, your "deviation" needs to be pointed out so we know that you're a **queer girl zine editor, a black direct action activist, a non-white guitar player or a chick who does a record label** or whatever combination of these categories - and I don't mean when it's a self-appointed empowering visibility thing.

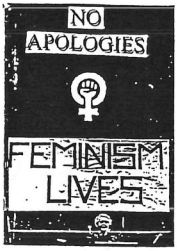
Even when the ways we deviate from "straight and white" are not pointed out, our role expectations can work all by themselves...let me illustrate how this happened to me.

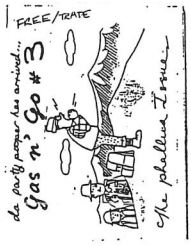
As much as I don't want to claim there is a female "voice" or feminine writing style, anyone who reads zines would know that most female zine editors and contributors raise gender in some form, and this can lead to limited and limiting gender expectations about what topics women address. I know I certainly had my "gender zine role expectations" unintentionally fucked with by a hardcorepunk zine called **No Barcodes Necessary**. When I was reading NBN issue #7 (mad props to NBN, by-the-way, I'm not dissing it in anyway) I had a hard time reconciling with myself the fact that the editor Mel (I'm thinking Melanie, Melinda..) could be a female. The reason this zine did my head in so much was because s/he made little to no reference to gender in the zine, it was invisible, and even the gender of the editor was unintentionally hidden. A "grrrl zine" so often connotes certain "feminist" topics that will be addressed and because I assumed Mel was a female I just couldn't imagine a woman talking, interviewing bands or writing a zine the way s/he did. Even the language used didn't seem to fit and the tone didn't seem right; the bands were all-boys and no gender stuff was really central. It wasn't until I read other zines where NBN was reviewed where they referred to Mel as a "he" that I realised that Mel is in fact a guy, and I could finally make "sense" of the way the zine was written. I am just not used to reading what I assume are "women's zines" with absolutely no mention of gender issues, so No Barcodes Necessary really fucked with my gender expectations, which I think is the start of a good thing for me...**No Gender Stereotypes Necessary!** [2]



I realise that the gender expectations I have of punk zines and the topics they address directly relates to the values of the wider DIY punk culture. The wider punk culture cannot effortlessly integrate gender politics into its approach so feminist issues constantly get pigeonholed and become the focus of separate grrrl sub-scenes. I have made the observation about the zine community that there is a real division apparent between zines which have a gender focus and zines which have a music or political focus. There are loads of brilliant radical political punk music-based zines and then there are loads of brilliant gender-based grrrl zines - and it seems to be a case of "never the twain shall meet". I'm talking about the difference between **I'm So Fucking Beautiful**, **Suburbia** and **Tennis and Violins** as compared to **Monkeybite**, **Beans and Rice** and **Dogprint** in the USA. In Australia, I'm talking about Thunder**pussy**, **Gas N Go** and **No Apologies** as opposed to **First Failure**, **Tasmanian Alcoholic** and **Barcode the World**. (see Exhibit A) In the UK, I'm talking about **Synthesis**, **Shagstamp** and **Girlfrenzy** vs. **Greedy Pigs**, **Knucklehead** and **Collectable Anorak**, if you see what I'm saying. Zines that come from the same broad punk culture yet are absolutely worlds apart.

EXHIBIT Ⓐ:-





GIRL ZINES VS. BOY ZINES

In fact, it seems that the grrrl zine scene has evolved into a further sub-genre of punk with a completely separate distribution network and little or no dialogue with the wider punk community. The result of the grrrl zine scene being separate from the "general" punk scene relates to what I discussed earlier about the benefits of visibility but the limitations of labelling. Just about any zine that is produced by a woman gets classified as a "wimmin's zine", and this classification often means that a lot of totally powerful important work hardly ever gets seen outside a certain **girl-positive pro-queer sub-community of punk.** As I keep feeling obliged to say, I'm not dissing the positive empowering aspects of women's-only spaces - but what I am concerned with is how this can be **"preaching to the converted"** or simply cutting us off from the rest of our theoretical community.

Like, I love the rad-wimmin I hook up with via the zine world, as their voices represent how I feel on so many things, as well as challenge me on so many more, but most of them do not come directly from the general punk/hardcore scene that I am immediately in contact with. Because so many women won't/don't work within the broader punk community, I find myself venturing into the somewhat unknown yet totally rad territory of the **indie queer grrrl killrockstars sub-scene and beyond** so that I can get the challenging, questioning zines that I need, and to hook up with these ladies in the first instance so that we can work from there.

So, the result of punk women focussing on women's issues, being aligned with smaller sub-communities of punk, and a lot of their work not being seen by the wider punk or radical community can be seen as an example of the process of **"symbolic annihilation"** at work. Symbolic annihilation refers to the absence or under-representation of certain groups or representations that marginalise, trivialise and stereotype their activities and experiences. So yeah, I definitely consider it to be the process of symbolic annihilation at work in the punk scene when we so often only speak as women, about women's issues, to women-only audiences - and the trivialising, stereotyping and not to mention potentially isolating effect this has on us. It's like Kate Bornstein says:- **"I keep trying to integrate my life. As a result, my [feminist] identity becomes my body which becomes my fashion which becomes my writing style."**

Much the same as poor people prioritise class issues, non-white people organise around racial issues, as **a sometimes-kinda-poor white grrrl**, I often address and prioritise women's issues, although I do have a class and race analysis in my

politics. And while speaking as a woman reflects some of my own experiences, it doesn't cover everything about my beliefs and my life - and it does have the potential to inhibit me with the real or imagined limits it imposes. The following quotation really does lay down the law on how I feel about this: "Categories or identities are homogenised or universalised, so that you are either an immigrant or an aged person or a person with a disability or a woman. **It is as if you cannot have a complex identity.** You are also being asked to choose which oppression is primary in your life and to which your loyalties will be given." (O'Neill in Meekosha & Pettman; 1991: p. 76)

You know, sometimes I just wanna talk about my top 10 definitive punk records from the 1990s[3] or radical politics without a specific focus on women, or veganism without a feminist analysis, or the punk scene without a spotlight on women, or just whatever I happen to feel like talking about, you know! I guess I'm saying sometimes you/me/we want to talk about general punk and political issues and just have that gender-inclusive approach, without necessarily making it the specific focus. Kathleen Hanna voiced similar feelings in the **Angry Women in Rock** book when she said that after the first **BIKINI KILL** record with **HUGGY BEAR**, although she totally embraced feminism, she didn't necessarily want to prioritise the "typical" women's issues, she wanted to expand her general creativity. As passionate as I am about gender issues, I don't consider it anti-feminist or wrong of me to sometimes choose to integrate gender-inclusivity into my broader approach, as opposed to directly addressing women's issues...I'm saying I want to take my feminist sensibilities with me out into a wider world!

The real or imagined pressure of feeling expected to prioritise women's issues gets tied up with the whole issue of "authenticity" and what a "real feminist" or "true punk grrrl" is. As **SPITBOY** said: **"I fear to show you I'm an individual, outside of being a woman" (In Tradition).** The sometimes unspoken but often explicit expectation that zines produced by women will include specific feminist topics rather than broader punk or radical issues reflects an ideology which offers "ownership of the label "feminist" or authentic representation of "women" only to those who organise specifically under these labels." (Meekosha & Pettman; 1991: p. 77)

The expectation that women are only interested in "women's issues" and feminist takes on radical politics is related to the assumption that women automatically organise around gender, and a liberal premise that no-one should try and speak about women's issues except women themselves. As Kirsty of **No Apologies** put it in her address to the boy-oriented New South Wales hardcore scene: "Despite what you may think not everyone aligns themselves with Feminism". But this is exactly the assumption that occurs. Through my involvement in the punk scene, I see that women are often only listened to and respected in their "feminist" capacity where they are considered to be "experts". Sure it's nice that guys are not always trying to speak for us, but what is problematic and fucked-up is that we are

so often allocated this nice little speaking capacity by the dominant group. Or to put it in the words of Anthony Giddens: **"Every relation of meaning is also a relation of power - a matter of what makes 'accounts' count."** (1976; p. 176)

It is also problematic that when speaking about women's issues is regarded as our specialised area, what we have to say about non-feminist issues is so often disregarded. Meekosha and Pettman have some sound stuff to say on the way women are "awarded" a position of expertise on feminist issues, non-white people are assigned expert status on racial issues and so on:

> Dominant group members [are] aware that their dominant political position can have a silencing effect. They may interpret that being privileged members within the power structures as a prohibition to speaking or acting for or with the minority group. **For instance, this may mean that they expect Aboriginal people only to lecture on Aboriginal issues.** (1991: p. 78)

In the punk scene, because of the way our DIY culture is organised, women tend to speak from a feminist standpoint on women's issues, while men may leave it to women deal with "all that gender nonsense" by not actively critiquing gender roles themselves. And this highlights what it is that we need to work towards - men getting active about taking a gender-inclusive approach to their radical politics, to punk culture, to whatever they are into talking and writing and acting about - **by integrating a gender-inclusive outlook into their broader approach.** I also think women should be able to drop some of the sense of obligation to only address women's issues - and we should feel totally free to embrace all radical issues and aspects of DIY culture close to our hearts, not just that which is wimmin-centric.

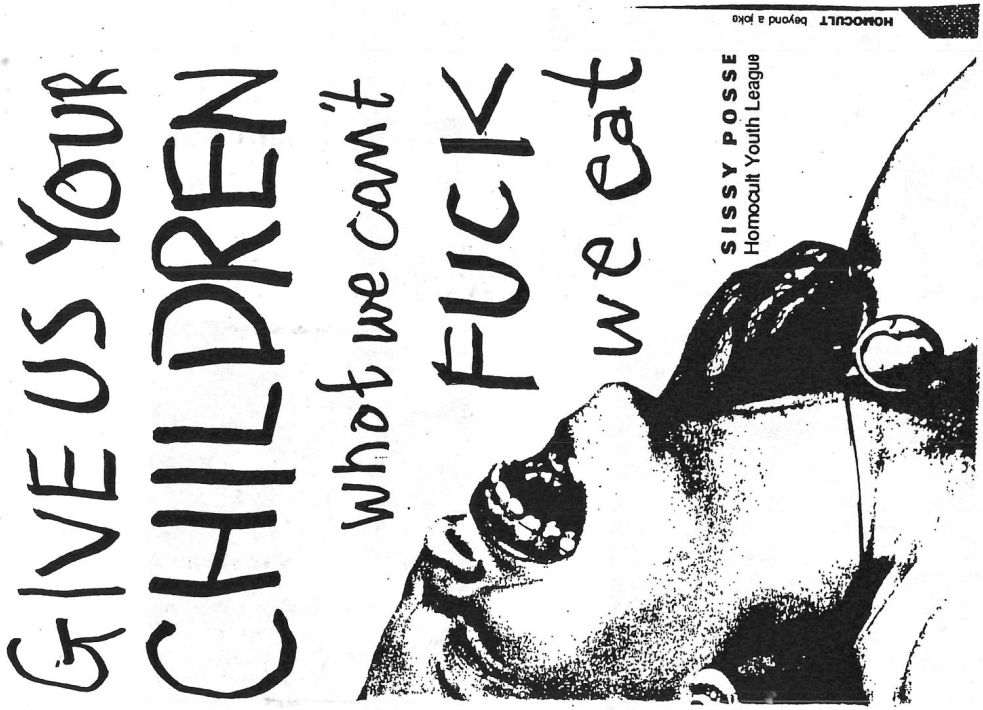
In this performance called DIY, on this stage called punk, in this backdrop setting called life, I want to act for change. I don't just want to be cast in a role as the angry woman or have a bit-part as the feminist conscience or be typecast as the requisite militant feminist. I won't settle for being the understudy to your male lead and I don't just want to be the feminist quota in your otherwise malestream projects. I want a more complex role to play. I do want to act on gender issues, in fact I want a speaking part, but I don't want to just speak on these issues. And as a matter of fact, I want you to speak, too. After all gender issues do refer to the masculine and feminine traits ascribed to both males and females. Let's smash these divisions, let's start today!

References used / further reading:

1. Bornstein, Kate. Gender Outlaw.
2. Esenwein, George. "Anarchist Ideology and the Working Class Movement in Spain - 1868-1898."
4. Giddens, Anthony. (1976) New Rules of Sociological Method. New York: Basic Books.
5. Hanna, Kathleen interviewed in Angry Women in Rock, V.Vale; Re/Search)
6. Johnston, Marjorie. Jobs For the Girls
7. Meekosha, Helen and Pettman, Jan "Beyond Category Politics" in Hecate; Vol XVII, no ii, 1991.
8. Rigg, Julie and Copeland, Julie. (eds) Coming Out! Women's Voices, Women's Lives: A Selection from ABC Radio's Coming Out Show
9. Stevens, Joyce. Just Because We're Women manifesto.

Endnotes:

1. See George Esenwein's "Anarchist Ideology and the Working Class Movement in Spain: 1868-1898".
2. This also happened with Casey of Jinx zine...We had some correspondence, but I hadn't yet seen a copy of his zine. But because he was so passionately into addressing and deconstructing gender roles I assumed he was a female. It wasn't until I saw a review of Jinx in MRR that referred to "him" and a "male perspective" on sexism, that I made the connection - and had to rethink my gender expectations again! Doh! But I guess a big part of it is that so often it is the case that girls are the only ones addressing these issues in-depth.
3. Although I have cited zines like Gas N Go as being interpreted in the punk scene as a "grrrl zine", Diane & I were talking about this when we met up, and she said she feels so "over" identity politics sometimes. Like people think she only has something to say on Asian issues, or expertise on "ethnicity" or whatever.
4. I guess I'm referring here to the "Top 10 Punk Singles of the 1990s" debate/feature in the February 2000 issue of MRR.



MULLETS GALORE

Of course, we've all seen Mullets Galore, right? Right! You know - the mullet, the leave it long, the ape drape, the 10/90, the Billy Ray Cyrus coiffure and on it goes! And now, I bring you a Pictorial History of Punk Mullets, Part I. I was searching through my millions of zines and records, and while hunting for killer mullet pix, I learned a few things about the aesthetics of the punk scene. I soon realised that all my old Heartattack issues were going to yield was lots of photos of emo-esque boys with short, neatly trimmed 'dos - not a freakin' mullet in sight! But thank God for old copies of MRR, Slug and Lettuce, Profane and Existence and Riot - punk mullets galore! Or to be more precise than simply "punk mullet", I should say that I soon identified the most common punk/hc style - the crusty mullet or what I will call the Stonehenge mullet, consisting of crusty dreadlocks at the back and shaved up front; the Crass 'hawk gets a mention too - wot? a mohawk and dreads at the back!! Oh yeah, and if you want to see a killer mullet, check out Sore Throat's 101 track LP "Disgrace to the Corpse of Sid" - modern xeroxing facilities just would not capture the nuances of the ancient red-dyed two-tone crusty mullet that Sore Throat's singer was sporting! Get in touch for Part II !!

PUNK MULLETS

To the left:
Citizenfishmullet

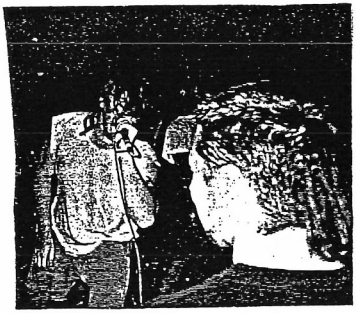
Below right:
Doom mullet
(ENT/EOW, too!)

Above: Extreme Noise Terror mullet!

/....2 punk mullets, continued...

Gash mullets!
(Anna & Vera from 80's Melbourne punk band, Gash)

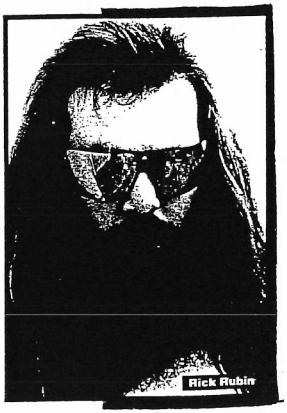
Right:
Rat Scabies mullet



Left:
Tomachismo w/crusty mullet
(singer from **Hateman** w/ unidentifiable haircut!)

crossover mullet!

Right:
Def American mullet



"Every drumbeat is designed to fire the pleasure transmitters of the brain providing the disillusioned youth of today with relief from the drudgery of everyday life in the urban wasteland"*

FELIX WHIPS THE HORDES OF DESTRUCTION INTO A THRASHING, SEETHING FRENZY

*Kylie's record reviews

Apart from stuff I get sent to review, I am mostly into reviewing stuff that is inspiring and motivating and rocking my world. And sometimes this means it's not the latest up-to-date release from the punk world. But I figure, if you want to know about new releases you'll pick up a copy of MRR or HAC or a zine like that, so it's OK then if the reviews in PLF are a little less bound by timeframes.

Bastard Squad "Hardcore Revolution" CD

When we stayed with Johnno Walsh Street, he gave Katherine and I some WALSH STREET COP KILLERS stuff to review, as well as this CD from his old band BASTARD SQUAD. If you are unaware of the place Bastard Squad hold in Australian punk history, they are a piece of the late 80s/early 90s Melbourne punk scene and hail from the same scene that spawned such seminal bands as GASH and DEPRESSION. The story of Bastard Squad is as much a part of them as their music, as they became pretty infamous when their singer Jason was jailed for murdering his girlfriend while under the influence of drugs and after being refused medical treatment for schizophrenia. There are newspaper cuttings included which show the media bias of the case ("Well didya punk? Real Life Romper Stomper"). Obviously then, "Hardcore Revolution" is a posthumous release and it compiles material from Hardcore Revolution and Show's Over. This is straight-forward unpretentious 80s Aussie hc in that distinctive Melbourne style, and to me it seems to document the anger of punk kids who are political without trying to be super-intelligent or theoretical - they're just regular fucked-off kids who happened to discover punk and use it to let out their

[illegible] police, trendy wankers and whatever else sucks about society: Witness for example "Skate on your bollocks". It's not like I listen to this everyday or anything, but it's good to see old vinyl being re-released on CD to make it accessible to a new generation of kids or to old-school punks who want to convert to the CD format! Write to Spiral Objective distro: PO Box 126, Oaklands Park SA 5046,

about my dyed black hair and tapered black dickies. "Christ son, you look like a back-up singer for Locust. When's your seven-inch coming out on Gravity?"

Arms Reach "Within our Reach" 7" (Short Fuse)

I got this record in Melbourne and was excited about the prospect of listening to it after seeing them and was reading the lyrics and liner notes on the trip back to Brisbane and also wondering what the hell "Don't Ouit" meant, a mystery which was revealed upon listening! So yeah, I saw Arms Reach play at a hc festival/show in Melbourne over New Year 98/99 and it was totally chaotic and amazing, and I recall having to step back from the craziness for a minute so that I could take in all that is Arms Reach: that being fast raging hardcore that calls up the spirit of the old school! Since then, Arms Reach have reached supreme status with me and have attained a place at the top of my record collection hierarchy. This is just a way of saying they are on my playlist for listening to before the day ahead - up there with OPERATION IVY, MUTINY & SUBMISSION HOLD, although musically they are actually more alike to RINGWORM, INFEST and SIEGE!! I just can't help but get caught up in the anger and intensity when Christy screams "I speak my mind, I say it outright" or feel positive and empowered when Luke shouts about "find the strength to deal with it, don't you fucking quit". Mosh it up, AR! So this record is just as crazy and in-the-moment as when they play, but has lyric sheets and related writing by way of explanation and inspiration. Lyrically, while Arms Reach are quite the positive youth with songs like Don't Quit and What Lies Ahead their new level of social awareness sees them addressing issues like rape and domestic violence alongside issues like personal choice and self-empowerment. On so many levels, Arms Reach are one of absolute favourite bands of the present moment and "Within Our Reach" embodies why. Arms Reach, fuck yes! Get from Spiral: See address above.

Fétichisme old school

Paris. comparée à Londres, les [illegible]-Unis ou Tokyo, n'est pas une

-"the hardest liberal, vegetarian, pro-choice, lesbian and gay support motherfuckers" around.

Hard Skin "Hard Nuts and Hard Cunts" CD

This CD is anthemic and oi-style punk that draws from the UK tradition of bands like COCKNEY REJECTS and THE OPPRESSED but also adds their own element that makes it so much more relevant. Apart from the fact that the interview with them in Maximumrocknroll was one of the funniest I've ever read, it really began for me when my friend Grzsiek and I went to a show they played with DOG ON A ROPE.. It was in a seedy pub filled with all sorts of 77 punks, hc-kids, skins, oi-girls and emo-kids who all came out of the woodwork to unite to the sounds of Hardskin! There was a real air of anticipation for Hardskin to play with people staking out good positions up on tables and speakers and then the moment they started playing "Hardskin" up went the fists and out came the mob choruses: pure punkrock bliss!! I immediately got that punk rock buzz and was loving every minute. Hardskin are all about South London pride, football, oi not jobs and they use the word "cunt" like it's going out of fashion!! This CD documents all that is Hardskin and I play it constantly - best trax "Me and the Boys", "Hard Skin", "Beer and Fags" and "The Good Times". Move over Cockney Rejects and crew because Hardskin rule the house now!! "Hard Skin, we're hard"!! Get from Broken Rekids: PO Box 46040, San Francisco CA 94146-0402, USA.

Scum of Toytown "Strike" LP (Words of Warning)

Katherine and I inherited a record collection from our friend Todd when he hit the road and that's how I came to get this Scum of Toytown record, although I'd heard "Jackboot Crusade" through various anarchist circles here and there. Scum of Toytown are amazing - political dub and ska mixed with the English anarcho-pop tradition - think early CHUMBAWAMBA meets TOFU LOVE FROGS. The English accent enhances how great this sounds and I think that it must be a pre-requisite of starting an anarcho-dub band that the vocals must have a UK accent, either real or imitated!! Politicised yet delightfully danceable!! Scum of Toytown - proving you can dance to the tune of anarchy!! "Heads down, there's a curfew in your town"!! Get this from Words of Warning.

Kilara/Hellchild "The Kutna Hora" split 10" (Rhetoric)

This is a very interesting record methinks. It's kind of a concept thing revolving around an ancient Czech town called Kutna Hora. Mainly it looks at a place in the town where great big sculptures were made from excess human bones. You can order copies of the photos through the post for $75 a set. Cool photos for sure but I got a nickel a day crack habit. The whole thing is packaged well and KILARA (US) kick arse supremely. They mix sludgey powerviolence with groove rock and even do a country/folk song! Total originality here in a world of shitty clone bands. HELLCHILD (Japan) - Remember their split 7" with DISCORDANCE AXIS? - Don't do a lot for me and my reviews are gonna be of stuff I like from now on so I'll stop right there. (Tom) Get from Rhetoric.

Cabal 7" (Panx Records)

"It's the whole suburban housewife/tacky tart thing, seeking the yobbo bloke appeal."

I heard the first 2 songs on this EP and thought "Great! Another fucken boring IMPETIGO rip-off band with harmonizer vox and no tune or originality." Just as I was thinking that a really cool catchy riff kicked in and the music just got better from there! They simply write really catchy heavy death/grind riffs similar to the better stuff from DEICIDE or CANNIBAL CORPSE - don't let that turn you off though you have to hear this band! My fave riff on this EP reminds me a hell of a lot of some IRON MAIDEN riffings that are fairly high pitched and build up a good feeling in the music. Cover art depicts some pretty cool Japanese gore animation and there is a cover version of MONSTER X. (Tom) Get from Machismo Distro c/o PO Box 3023, South Brisbane BC QLD 4101, Australia <tomachismo@yahoo.com>

Found My Direction "Burn All White Flags" CD

Found My Direction are fast energetic straight-up hardcore and they deliver angry political lyrics with a jockular old-skool approach! The singer's distinct Aussie accent comes through in the shouted vocals, and while FMD are akin to bands like S.O.I.A. there was a moment that made me think of MORNING AGAIN, although that is not a comparison that characterises FMD at all!! As you would probably be aware, this is a split label release between 625 Productions and Resist Records, and that link is further explored with guest vocals from Scott Mac, something that clicked when I was thinking how reminiscent the song was of "Slap of Reality" era TOE TO TOE! In the final analysis, the FMD summary is as thus: Best song - "Time to Confront"; Best lyrics - definitely "In the Eye" (We'll never get to know the people who rule our world, we'll never get to look them in the eye"); Song with the most potential not to break down the walls - "My Brothers, My Friends" (although I would be willing to give them the benefit of the doubt that they are not intending to be exclusionary but just giving a cheezey shout-out to their male comrades!) So yes, although I immediately incorporated "Burn all White Flags" into my "high-rotation playlist", there are a few "nothing" songs, making me think that this is missing some of the FMD live power! (Resist, PO Box 372, Newtown NSW 2042, Australia) (625, PO Box 423413, San Francisco CA 941403413, USA)

Morning Again/25 Ta Life split CD

I'm starting to obsessively listen to Morning Again and I'm always interested in what they do...so much heaviness, so much metal, and that trademark beautiful intricate edge it has to it. "As a nation goes under the knife" - I could identify those lyrics anywhere as belonging to Morning Again! Like Coalesce? Converge? You'll like Morning Again! Although I dig 25 ta Life, I've been fond of saying "Dude, those vocals take a lot of getting used to"!! but finally it all falls into place and I now understand them ...I don't see them as so comical and I'm more sincere about it. The vocals are in a shouted hc style - not so much in that half-enunciated crazy style of other 25 or Comin' Correct stuff, but still with trademark delivery. I love the spoken bits - the accent reminds me of Rizzo from NYC who I used to share a room with - and like 25 ta Life he was also big on unity, respect and loyalty ta the grave! I promise you'll like 25 ta Life...word is bond! (Goodlife Recordings: PO Box 114, 8500 Kortrijk, Belgium)

Congress "Blackened Persistence" CD

Belgian band Congress are edge-metal incarnate, the very essence of H8000 and the originators of a style that blurs any distinctions you may once have been able to make between metal and hardcore. These songs are so heavy and epic that they reach my heart like pure metal never could though, & listening to my favourite songs on this reminds me of a freezing night on the beach in winter listening to 3 songs repeatedly - Lifting the Ban, the Darkside and Sinking in Sin. These songs validate my mini Congress obsession - this is metal/hardcore, this is the Goodlife, baby!! However aside from these songs, it's not all roses, as I find that other Congress moments can be longwinded rather than epic, guitar wankery rather than technical mastery and the lyrics evil cliches rather than sincere expressions - basically a little too metal for me, and shit, I was raised on the stuff!! I don't embrace Congress fully, but I take from them what I will and that is enough for me. If you are unfamiliar with Congress, I would imagine that if you embrace vegan metal, militant sxe metal or other nouvelle metal-hc hybrids you would most certainly have a taste for these mosh metal masters! (Goodlife Recordings)

Rupture/Stanley Knife/Blurters split CD

Snapshot is a New South Wales label that has put out such defining moments of modern Australian hardcore such as the Arms Reach/Forward Defence split, the Call it What You Want comps...and now this 3 way split CD called the Great Australian Fuckwit with Rupture, Stanley Knife and the Blurters. You could say then that this CD represents the evolution of Snapshot. Instead, what I would say is that this CD is an embodiment of an ideology that represents a big part of Australian punk right now - the hardcore turned redneck street punk scene - with Snapshot leading the way in bringing us this meeting of the minds. The Snapshot label statement says "there's a lot of shit on this CD to raise the hair on the backs of a couple of you conservative types" and avid grindcore fans will recognise the anti-PC symbol as a continuity from a BLOODUSTER record. In other words these are signs that the "I hate everyone equally" ideology is the guiding principle here - although this is not strictly true as particular favourites for all-round vilification purposes seem to be gay men at beats, hippies who can't tie dye and rip-off junkies. They are Hated and Proud of it and as the Snapshot disclaimer says "I couldn't care what anyone says, I got too much shit of my own to deal with in this world." Remember Snapshot: out with anger, in with love!

As for the individual bands.. Rupture once played the most Godly blurry mull-core ever and I considered them the rulers of the Perth powerviolence scene. But now I listen to this and lament their fall from grace from their Corruptured 10" swansong to their Great Australian Fuckwit release of the present moment and think "whatever". I witness their lame rock punk with lyrics so dumb-ass they couldn't possibly be considered offensive, although I imagine some people in the punk scene still consider them to be "ultra brutal" and "cutting edge"...not even. The next band is the Blurters. I think Freud would have a theory or two on The Blurters, and I have a few of my own, too. Now in case you didn't already make the connection this is not an all-girl band release, this is strictly a men's only space, but women aren't completely ignored, as they do get a mention from the Blurters for their roles as disease-carriers, whores, and fat-dykes - just the usual old stereotypes with a few reworked twists. Occasionally it's possible to ignore the lyrics of a band simply because they "rock out" so much but this is not one of those times, as the Blurters lyrics do demand a certain degree of questioning - however I can't deny that what they sing about is real and based on their experiences. Imagine a streetpunk ANAL CUNT circa 40 More Reasons to Hate Us but with less irony and more reality politics and you've got yourself the Blurters. At first I couldn't figure out whether I was laughing at Stanley Knife or laughing with them, when I witnessed the sheer stupidity of songs like Sydney Guns ("the generation that didn't fight a war, the time for us is still to come, when we kill the enemy hordes, the Sydney Guns, oi oi oi"). Imagine the "equal opportunity discriminator" idea of AC, with a slight touch of the serial-killer fascination of MACABRE and a hint of LAST RESORT-esque nationalism, and you have Stanley Knife. If in doubt whether to laugh or cry at a band like this, take the third option and forget you ever heard them!

Although the cover warns that you will be "molested" by the 3 bands on this CD, instead I found myself sociologically fascinated that the same scene that led me to embrace feminism and veganism and social awareness has also spawned people who hold the antithesis to the values I have. As much as I consider positive punk ideologies to be a truth as to what constitutes punk and would like to pretend that the dodgy all-male PC-backlash attitude doesn't exist and has no place in our scene, I guess I have to acknowledge that it is also a truth about punk - an ugly truth, but an increasingly popular one nonetheless. If you are uptight, leftwing, "conservative" or in some way politically correct you may consider this CD as an affront, but if you're a backward effete repressed fuckpig then the Rupture/Stanley Knife/Blurters 3 way split will be the release for you...the Great Australian Fuckwit, indeed. Address: PO Box 175, Georges Hall NSW 2198, Aust.

Their banners read: "God FORGIVE Sydney" and "The Bible says Adam and Eve, not Adam and Steve".

The Gods Hate Kansas
Mischief is its Own Reward CD $9 ppd*
Other New Stuff
Slow Gherkin - Another in Your Life 7-inch - energetic ska - $6 postpaid*
P.A.W.N.S. - You Talk of Sacrifice... CD-EP - political punk w/male-female vocals- $9 postpaid*.
The Cost CD - punk-emo-noise-mayhem It rocks! $11*
Cypher in the Snow - So, You Have an STD... 7-inch - weird all-girl circus punk $6*
Soda Pop Fuck You - Timing is Everything CD - Amazing, unique femme-fronted ska-laden rocknroll - $11*
Bad Monkey 10-song sampler tape - $2 postpaid*
Distro: Revolver, Bottlenekk, Subterranean, Rotz, K.
Includes postage to AUSTRALIA. Prices in US dollars. Cash or money order to Bad Monkey Records.
Bad Monkey Records
473 North St.
Oakland, CA 94609 USA
www.badmonkey.com

First Failure zine 7" "Remain on the Fringe" comp.

This record comes with First Failure zine & is based around a lyrical concept Subversion had about "remaining on the fringe" which was on the Circle Storm Sydney comp that inspired this record. That record was also meaningful to me at the time when I was just getting into punk so I really appreciate the explanation of the inspiration behind this, instead of it just being a self-referential Sydney thing. What makes me so excited about this is of course ARMS REACH. Their track rages in a straight ahead style of hardcore and calls up the spirit of Ringworm and Infest - Luke has such a powerful hardcore voice and he doesn't need any brutal grind effects to get there. The lyrics address scene politics, with a focus on alcohol disrupting all-ages shows in their area. The MUGSHOT track has female Infest style vocals and a build up apocalyptic powerviolence style of hc that makes me think of a slightly subdued CAPITALIST CASUALTIES. This song is an excellent document of what this Canberra crew was capable of and alongside their split with CONATION will live on forever in my heart! AVO are midpaced rock-out street punk/hardcore with hateful lyrics unable to be matched by the weak vocals. I just can't get past the vocals with AVO as they lack both power and enunciation making me wish the dude would spazz out a little more and sound more like he meant all that hated and proud stuff he's spoutin'! However they did make me laugh, though: "The ferals can meditate out the back/I don't want them by my side/Their odour makes me fuckin' sick/Screaming about fuckin unity/You can fuck your unity/I'll never unite with people/Who have fleas"! And I doubt I'll ever unite with people who have such dumbass lyrics! (See zine reviews for First Failure address)

LA-based ex-*Neighbours* star Emma Harrison has split up with Yankee lover, Viagra distributor Alex Stencil (above). "He's absolutely gorgeous

Jud Jud "x The Demos x" (No Ided Records)

This, my friend, is the shit! This is an old 80's straightedge bands demos ("x the demos x") re-released for a new generation of kids, or at least that's what they want you to think!!! I know that you're probably not going to believe me, but word is bond and I tell you this, Jud Jud are acapella straightedge moshcore. Think Yeastie Girlz meets Judge...jud jud chugga chugga. Very funny, maybe they should do a split with Sockeye.

Submission Hold "Waiting for Another Monkey to throw the first brick" CD

Anarchy, punk, chaos - and violins, flutes and beautiful female vocals that alternate between sweet expressions and angry exorcisms. "Agenda Anuit Coeptis, I chant in Latin tongues, And they cannot exorcise, My consummation consumnation". Think CRASS meets SPITBOY meets MUTINY meets PORTISHEAD...and this will get you somewhere close to the Submission Hold imagination. This is part of me already. Embrace the emo-chamber-punk! Get this from Ebullition. PO Box 680, Goleta CA 93116, USA

They're the subversives of suburbia, the revolutionaries of role reversal.

Keeth "These Brutally Simple Equations" 7" (Spiral Objective)

This is heavy hardcore in that downtuned style, with Keeth being brutalising yet catchy...embrace Keeth, live the heaviness! Simple lyrics that say a lot but with that sarcastic terror to them, like NATION OF HATE meets CHARLES BRONSON! "Death to the cool kids, a fucking bullet to the cool kids"!! I'm not too sure about this whole Keith/Keeth/Keef joke though, that's my Dad's name, you fuks! Spiral Objective has really outdone themselves with this release - write to them to hook yourself up with a copy at PO Box 126, Oaklands Park SA 5046, Australia

Organarchy Sound Systems "Filthy Jabilucre" CD

Like the benefit compilation on Paranoise Records that documented the punk response to Jabiluka Mine, this Organarchy CD is the doof reaction to this environmental atrocity. Filthy Jabilucre is a doof-u-mentary that mixes radical politics and the East Coast doof sound to document the protests against Jabiluka - samples of speeches, chants, cops and protest, with cuts taken str8 from the blockades - along with the "sounds of the rainforest" that give that Kakadu feel. This CD brings to mind 4ZZZ Market Day at Albert Park when Non Bosse Posse / Organarchy Sound System did their thing in the doof tent and I witnessed their strong anti-uranium mining politics in action. To give you an idea, the track names include Kakadoof, Revolutionary Dub Technology, End of An E.R.A., In-Dij-In-Us, Politics/Party/People, Tofu, Mutate the State and Heal the Planet. Organarchy is hooked up with the whole East Coast doof scene - political, DIY and nomadic...oh yeah, and incestuous as fuck! I never quite sure whether it's Non Bosse Posse, Organarchy or Vibe Tribe I'm dealing with due to all the unstructured collective action and cross-pollination!! I gotta say, Organarchy's grassroots DIY political action really makes me think that the radical DIY doof scene is so much more radical than the DIY punk scene sometimes. A lotta techno-phobic punks dismiss doof as being apolitical dance music, but don't forget your anarcho history - if you're gonna make me quote everyone's favourite female anarchist here, bring it on! So yeah, Organarchy bring us the cut-n-paste soundtrack to revolutionary anarchy in everyday life and as Emma Goldman once said "If I can't dance to it in the forest, then it ain't my revolution, baby"! Write to PO Box 13, Enmore NSW 2042, Australia [www.jabilucre.cat.org.au] (Available for a $5 donation, with extra money benefiting community radio) Available in Brisbane at Solidarity Info-Shop

In Case of Breakdown #5

after a year's rest, movin' to a new place & goin' thru a new insight on life, it's out...rants on things that have bothered me & chats w/ knaw & the moderates. If u like punk rock w/ a personal touch, send us$2, s$2 or a$2 to: prit decay, 4 canterbury lane, bethania, qld 4205 Au$tralia... & add in a few nice words.... au revoir....!!!

HE WAS INTO HEAVY METAL AND JOSS-STICKS... ...THANKS TO OUR RAVEN-RANGE. NO-ONE HAD TO KNOW.

"Metal is a state of mind. It's gone back underground and Metal always gets better when it goes back underground."

...al outlook was slipping, he gave one-word answers and wouldn't make eye contact. They also were worried by the heavy metal music he played on the stereo they gave him.

...Kyle's reviews continued

His Hero is Gone "Monuments to Thieves"

I appreciate this record for the fact that no matter when I listen to it, it makes me immediately throw down what I'm doing and sit back and get mystical with **His Hero**. I like the fact that a hardcore band such as **His Hero is Gone** can take me out of immediate reality in the way that music made intentionally for altering consciousness like that of **PHILLIP GLASS** can. His Hero are in this league, but as well as having this esoteric quality they are also very grounded in down-to-earth issues and social awareness. This comes through in the socio-emotional lyrics which are simple yet go beyond cliched sloganeering. To me the most amazing track is "**Like Weeds We Will Grow**" with its moments of minimal beauty and wall-of-noise heaviness that gives a nod to the Swedecore tradition and then reworks it into something altogether new. This continues throughout the record with "**Monuments to Thieves**" expressing all the love and rage of His Hero, with anger and angst-ridden vocals that sound as though they are carrying the weight of the world. "**Monuments to Thieves**" is a moment of truth to me both of what His Hero Is Gone represent and is capable of and also as a defining moment of complex modern hardcorepunk. I consider this to be one of their best recordings and would seriously recommend it to you as a starting point for checking out what all the His Hero hype is about, and by then they may even have commenced their much-speculated Australian tour!

Get from Spiral Objective distro: PO Box 126, Adelaide SA 5046, Aust or from Prank: PO Box 410892, San Francisco CA 94141-0892 USA (I heard MHIG are now broken up)

Submission Hold /Sake "Unnatural Disasters" 10"

Sake are a sublime atypical punk/hardcore band and are perfect to be sharing vinyl with Submission Hold with their female vocals, violin and poetical approach to both politics and punk. Sake don't just spell out str8-forward politics for you to consume, their approach makes you think a lot more than that - it's a lot more emo-poetical, and ultimately a lot more rewarding. I just cannot get enough of "Myesis" which is an utterly beautiful vocal-less violin track and Kundalini which is just as smart but with vox. I first became acquainted with Sake through their "Desert" 7" on Hopscotch and now I finally have another record to sustain me!! I am constantly listening to SUBMISSION HOLD and consider their records to be a soundtrack to my life and a band that embodies what I consider to be the spirit of punk and hardcore. If you need a reference point, I would draw comparisons to the artful experimentation of CRASS recordings, the socio-emotional approach of HIS HERO IS GONE, the anarcho-politics of A//POLITICAL and an amazing female singer who alternates between sweet singing and evil screaming like no other that I know. Don't forget the incorporation of flute, trumpet and piano - and you've got Submission Hold. My absolute favourite song is "Blue Light Special" a critique of empty Western culture/suburbia that starts with the sounds of a sailing flute and builds into an epic that reaches maximum intensity with Jen shouting "Picket fences never did one bit of good" along with back-ups from the rest of the band and general craziness before it all becomes calm again. This LP represents a lot of lyrical and musical progression for Submission Hold - if you lined up all their releases in chronological order, you would see how each record gets better even when you think each Submission Hold release is the most perfect record you've ever heard and they couldn't possibly improve. There's not many bands I can truly say this about and that's why Submission Hold are just so rare and why I appreciate them so much. This comes with an amazing booklet of lyrics, writing and art that really does lay down the law on a lot of issues. Long live rock! Garlic for victory! Submission Hold forever!

Get from Hopscotch: PO Box 1143, Cardiff CA 9007, USA

Cypher in the Snow "So You Have an STD" 7"

This is an all-girl dyke circus punk ensemble who make music that is both swirling and manic, with vocals that are both dreamy and crazy, resulting in a very atypical punk masterpiece. I was excited to discover the vocal presence of Anna Joy (ex-BLATZ) in Cypher in the Snow - although the vocals are in variation from emo to screamo, instead of the pure screeched madness of BLATZ moments like "Fuk New York" and "Fuk Shit Up". The song I love the most is "Regression" a swirling track that starts off with a dreamy and dischordant sound before it becomes a multi-layered epic with manic trumpets and angst-ridden shouted vocals when reaching maximum effect. Cypher in the Snow are very much blatant rather than latent, as well as out-of-the-closet, & not to mention grrrl-positive. If this band was sex, they would be the hickey on your neck - in your face and punk-as-fuk! Cypher in the Snow...way to go! Get from Bad Monkey (see ad): 473 North Street, Oakland CA 94609, USA

IMAGES include voluptuous breasts encircled by pineapple slices and cold prawns stuck between the toes.

Her *Home Porn* series depicts the darker side to the (in)famous Queensland pool-side barbecue.

Anthem Eighty-Eight "Define a Lifetime" CD (Noidea Records)

Now you're not going to believe this, but Anthem Eighty Eight is Assuck personnel playing youthcrew hardcore! It's posi-core sounding but it's got the Assuck trademark stamped all over it - gruff vocal delivery and backups like only they could do! I have been playing this in the morning to get hyped for the day ahead in the Anthem-88 way, so that I feel ready to "take - on - the - day"!! Definitely worth checking out.

Conation/ Mugshot 7" (split release between Paranoise & in League Wit Satan Records)

As for **MUGSHOT** - I can really dig this Canberra crew and I appreciate this record for being able to document some of what they achieved before they split up - the rock lives on in my heart! I love the fact that Renee is one of the few females I know who can deliver such raging INFEST style vocals - wow, she really makes Mugshot stand out from the sea of hardcorepunk that surrounds us. Although, as the record progresses I do think that her vocals sometimes lose some of the initial intensity and power, but they definitely manage to carry the day, for all intents and purposes. At this point, the vocals probably start to integrate more naturally with the more midpaced musical direction of Mugshot, anyways. And although the lyrics are well expressed, to me, the actual lyrical *style* doesn't seem to quite meld perfectly, either. Anyways, good stuff from Mugshot, still head and shoulders above most other Australian hc/punk bands. **CONATION** represent the Newcastle NSW scene on this split, and to me they represent the one of the most inspiring things to come out of recent Australian hardcorepunk...I love Conation! Their lyrics are intelligent and politically-aware with a slightly personal dimension to them, generally ensuring that they are not cliched, empty or sloganeering, but honest and real and relevant to our lives. Their songs range from calm to chaotic, emo to screamo, metal-tinged to melodic - with the transitions being natural progressions rather than forced expressions, for the most part successfully avoiding the formulaic "emo part/crazy part/etcetera etcetera" approach of so many others. This record makes me think of how great it is to see them live, where I can witness exactly where all that intensity is coming from - so I guess I am able to declare that this recording captures the right elements for me. Embrace the emo-violence, check out Conation! The Conation/Mugshot split is an exciting record that documents recent developments in Australian hardcorepunk, it has the DIY production ethic and is well-packaged. Write to Spiral for this one: PO Box 126, Oaklands Park SA 5046/Aust

asshole parade "student ghetto violence" CD (No idea records)

Student Ghetto Violence "contains all of our previously unreleased vinyl recordings, it is a culmination of 5 records, 6 comps, 1 demo, some arguing, 1 van, 4 tours, 1 breakdown (if this was in Scotland, I think I know the show - Kylie), 2 jetrides, 3 warehouses, 2 break-ins, 2 stolen PA's, 150 shows, multiple fests, good shows, bad shows, 1 sober show, 4 line-up changes, not straight edge, 7 guys, 4 years, 1 discography, 1 word, Assholeparade". Or in my words, Asshole Parade equals total hash thrash, extreme skate-core, Infest covers, ruling samples, raging powerviolence.... aahhh this is some crazy-ass shit! And it's just plain rad that now I have it all on one CD so that I don't have to mess around with changing 7 inches every 5 minutes, ya know!! Listening to "Student Ghetto Violence" reminds me of the times I saw Asshole Parade live, like at the 121 squat when I was hanging outside thinking "wow that sounds really fast for a crust band" (who I thought were next on the lineup) and racing down into the basement to see the singer charging full-speed ahead into the crowd and AP busting shit up bigtime...ahh man that was a crazy-ass show and the epitome of Asshole Parade for me. So anyway, here be the CD at hand and here be what I got to say about it - the material from their split with PALATKA I can live without, so for me the CD really starts with the "Possessed to Skate" comp material that I first got into AP through. My other favourite stuff on Student Ghetto Violence is the material from their self-titled 7" (with totally ruling trax like the Godly "Mophead Boy" & "Thief"), the split with Tres Kids, the split with Ansojuan (the best song ever - Ernestocore) & also the live or "Lhighve" radio set from KFJC. Definitely get this - from No Idea/PO Box 14636/Gainesville FL 32604/USA

Converge "Petitioning the Empty Sky" CD

When I lived at the Goldsmiths for a little while & was always playing my Converge CD, one of the other girls I shared a room would never fail to say "yeah I used to be into stuff like this, like Pantera" and I was like "no freakin way do I like that wimpy faux metal-hardcore shit like Pantera, man". No way are Converge like Pantera, definitely Slayer would be a more acceptable comparison for me to mention to account for the metal moments, although this has more depth than Slayer ever did. I should say right now though that this CD definitely took several listens until it hooked me - it's not easily digestable ya know. Jacob has a very poetic lyrical approach that looks sentimentally at what once was and will never be again..."And we won't be breathing in that same sun again. None of this will ever surface again. How we get older, how we forget about each other." His singing style alternates between incoherent exorcisms and sweet vulnerable choirboy deliveries (Tom just calls it not being able to sing very well!!), and it suits the subject matter and musical style perfectly, with my favourite trax being "Dead", "the Saddest Day" and "Farewell Note to this City". Listening to this reminds me of when I saw them play...earlier in the day I was sitting in the park writing in my book, when all of a sudden all of the Converge members appeared around me to get interviewed for a German TV show...it was very surreal!! And then the show was so amazing that I will never forget it - I was getting chills of excitement, I was even right in the very centre of things (if you've ever been at their shows, you'd understand why this is a crazy thing to do) & everyone was going mad-crazy. I was completely eating up the emo-metal epics that end with Jacob beaten into oblivion, drained and dripping with sweat as he manages to choke out the lyrics that are calm reflections at the end of the storm. OK, these are some

good words I've said about Converge - but "Petitioning the Empty Sky" is not a totally flawless masterpiece. They are often accused of being lyrically vague, and that is valid here, too. I can really do without the live radio stuff at the end of the CD, it reminds me of a stadium-rock band and that ain't good - that's where this CD loses my attention and I start to concentrate on doing something else. I'm not sure about Equal Vision's recent direction as a label, so I can't really comment on that. I got this in Tower Records (tsk tsk, yeah I know, a slap on the wrist for me - it was a toss up between Converge and Fuck on the Beach!!) **Equal Vision/www.equalvision.com**

If you want anything taped from the review section, write & send a blank tape (but first try to support DIY bands & labels) I am looking for someone to tape me any of the following stuff: Paxton Quiggly, The Fakes, Honey Bane, early Chumbawamba, 2-5 Children Inc, Little Princess, Casey Neill (especially Dancing on the Ruins-of multinational capitalism), the Doleclaimers, Robb Johnson, Attila the Stockbroker - any & all folk-punk is mucho appreciated. - Kylie xx

Rumbleseat "Saturn in Crosshairs" 7"

Well, along come a band I don't know much about at all - but what I do know is that they completely and utterly move me to pieces. What else I know is that Rumbleseat is Chris and Chuck from HOT WATER MUSIC and Samantha doing the acoustic thing in a series of 7"s on No Idea. I just eat this stuff up. I love the contrast of soaring harmonies interspersed with that gravelly desperate voice - and oh what a voice - it's one part Leatherface, one part Pogues and a touch of the Hot Water Music. "Saturn in Crosshairs" has been what I've listened to so much lately and although this is totally moving stuff, it ain't no sappy emo either. Amazing packaging, too. "It's times like this I wish would never end". No Idea/PO Box 14636/Gainesville FL 32604/USA

Day of Contempt "Where Shadows Lie" CD (TRIAL & ERROR Records)

From newschool-central territory aka Adelaide come the metalcore masters, Day of Contempt. The Trial & Error promo sheet says that D.O.C. "contrast their aggressive, groove-laden assault with hints of melody, reminiscient of early 90's grind". That they do indeed, my friend. I mean, I can imagine that if you took this out of its hardcore context, one could assume it to be metal jockcore, but there is a great degree of intricacy and depth to this, with tortured lyrics, torn back vocals & sheer brutality. Pain that you want inflicted on your self. Day Of Contempt don't disappoint, as long as you're not scared of a little heavy stuff that is. Like the Goodlife? You'll like Day of Contempt. (Trial and Error Records - see ad for address - www.trialanderror.com.au)

Not for You "Evolution" CD (TRIAL & ERROR RECORDS)

Not For You hail from the predominantly old-school and punk scene of Sydney, but as Trial & Error say, there's nothing nostalgic about N.F.Y. Right now, a lot of people in the Australian scene are probably thinking that Not for You are not for me, right? Wrong! You need to check out these guys and step outside the limits imposed by labels and genres like newschool, oldschool or whatever other term is currently confining us. You will be rewarded with 8 songs of harsh, torn-up, chaotic hardcore, in parts bringing to my mind elements of SKYCAMEFALLING and SPIRIT OF YOUTH. Personal, motivated and vengeful lyrics, replete with a shout-out to "the brotherhood" - I wonder if it's created any Found my Direction style controversy! This is my last review for this issue and I'm finally kinda running outta words (yes I know, hard to believe) so I just can't describe this any further! (but more info through Trial and Error webpage - see previous review)

⟨end rec. reviews⟩

HOMO TELE
Non seulement dans la rue, mais aussi à la télé, juin sera gay. Entre émissions spéciales et diffusions de films cultes, le programme est chargé. L'occasion aussi de découvrir, sur Canal +, Queer As Folk, the sitcom homo ! lus inventive depuis la naissance de

WALSH STREET COP KILLERS

Q)-How'd the band feel about your album(CD) the Enemies of Australia, when yous put it out?

A)-We're very proud of the 'Enemies of Australia'album .It is a classic Aussie punk album and we put it alongside other classic punk albums like Sex Pistols Rollocks album or Dead Kennedys album 'Fresh Fruit'.A-lot of people from overseas especially in America, who are apart of the punk community over there are very jealos of our band, and Australians in general now, because we ~~zzzxzzp~~ have proven that we can top any of their so called punk bands. I remember Jello Biafra once said his bands name was the worst and no-one could beat it. Now that a group of aussies have come along with a worse band name, they can't take it and they get jealous.. Punk is suppose to be about unity and not competing against each other and getting jealous.If anyone later on comes up with a worse band name than ours, I'd congradulate them.

Well, it's obvious from the Walsh Street Cop Killers interview above that they have the worst, most-offensive band-name ever, but still, I thought I'd try and compile a brief list of good and bad band names, IMHO (internet-speak for "in my humble opinion"!!) Of course, the line between a good/bad band-name is easily blurred as some band-names are so bad that they're actually good - so the list is divided into good-bad and bad-bad!!

Good-Bad:-

xLimpwristx
Charles Bronson
Cycle Sluts from Hell
Gay Dopeheads on Mopeds
Gaye Bikers on Acid
Dissolving of Prodigy
Naked Hippy
Projectile Afterbirth
Extreme Hair Stench
Soberphobia
Charred Remains aka Man is the Bastard
Crappy Chrystler aka Man is Not the Bastard
Yesmeansyes
For Fucks Sake
Chorus of Disapproval
Spazz
Hardskin
Asshole Parade
Traci Lords Loves Noise
Goat Thrower
Lunachicks

Bad-Bad:-

25 ta Life
Baby Gopal
Pile of Eggs
Front of a TV
Mentally Parasites
Dancing Outlaws
Solid Rockers
Gang of Pork
Raised in Meat
Dischange
Anal Jackson
Be Kind to Beavers
Clitoris Trafficker
Dissober
Boy in Love
Shiticide
Sarcastic Terror
Agony Terror System
Herb Garden
Subconscious Terror
Insurmountable Obstacle
Anal Cunt
Conflicto Final

Some of these are from Human Waste zine.

DAY OF CONTEMPT

WHERE SHADOWS LIE

debut cd out now

Day of Contempt hail from Adelaide, bringing an onslought of hardcore metal crossover through throat-shredding vocals and heavy abrasive guitars. **DOC** contrast their aggressive, groove-laden assault, with hints of melody, reminiscent of early 90's grind. The band's influences range from Entombed and Machine Head to Another Victim and One King Down. This debut record has set the standard for Australian metal/hardcore bands to come.

Look out for them on tour Winter 2000.

AS13·00 Postage Paid Money order or cash only (SA/US conversion). Money orders: Payable to Nigel Melder.

Trial & Error PO Box 391, Richmond 3121, Australia trialanderror@labyrinth.net.au www.trialanderror.com.au

KNUCKLEDUST

Not so long ago I was under the impression that hardcore was a concept almost incompatible with the UK scene, however **UKHC lives** and **Knuckledust** fly high the flag - they are one of the most inspired and motivated bands involved. It is bands like Knuckledust who have resurrected a stagnant hardcore scene, with labels like **Household Name** active in the behind-the-scenes DIY process - so their "London HC" CD on HHN is perfect in my eyes! So this introduction is kinda like the story of me & Knuckledust & UKHC...When I first got to London, I started noticing them on flyers, in zines, everywhere - the band-of-the-moment!! Finally (after many false starts - they didn't end up playing the Uxfest) I got to see them at the all-dayer at the Goldsmiths Arms...and everything fell into place! There were heaps of rad bands, like **Raiden**, **Underule**, **TBAC** and **Area Effect** (Knuckledust's "brother" band who were playing their last ever show)...**UKHC represent!!** Then my friend Tim made me a Knuckledust tape, and the fate was sealed - I was listening to it 24/7 and I had a new fave band! Knuckledust can be categorised as brutal oldschool hardcore, and oh to see them live - that's when any distinctions between the audience and the performers gets completely blurred!! Pierre is probably mid-air or singing from the bottom of a pile-on and you've never seen so many special moves, windmills, pro-wrestling moves and so much mad dancing at a show...aaahh Knuckledust!! So, in this interview I have tried to concentrate on what it is that makes Knuckledust so great and the feeling they create, instead of like straight-up typical political questions or whatever. Mega props to Pierre for his hyper-motivated approach to getting back to me with the interview.

Q1. I know a lot of people in Australia probably don't know a lot about Knuckledust (or UKHC) so can you describe your band, your music and lyrical style and the scene you come from?

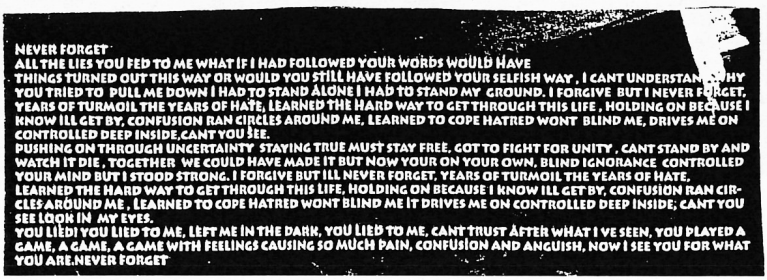
Pierre: Knuckledust is a 4 piece band from London, we play straight up HARDcore, not metal not new skool just brutal HARDcore the way we love it. We started out in '96 playing round London with whoever would put us on from punks to metal kids even farmers and their dogs, slowly making friends with people who have similar ideas about HC. The UKHC scene at present in my eyes has never been better, there's loads more kids doing stuff like hooking up shows, playing in bands and generally supporting their own scene, but there are some kids who seem to think HC is all about who is better than who and talking shit from the safety of their home computer like pussies but they ain't shit anyway.

Q2. I know of the split you did with Stampin' Ground, the London Hardcore CD and the fuck off Household Name comp - what else does your discography consist of?

Pierre: We put out a DIY demo we recorded in '96 which is really funny sounding to us now, it reminds me of a cross between Sheer Terror and Slapshot. No one has any more of those thank God. Then we did a split 7" with the UK's finest and sadly recently split AREA EFFECT. This came out on BlackUp Records and is sold out big time, but the tunes can be heard on the fuck off HHN comp and the London HC CD. We also did a split with INDECISION and a live 7" from Evilfest, both on HHN. The Indecision split will soon be repressed with new artwork for all those who missed it. The UKHC comp has a couple of tracks that ain't on anything else that's on Household Name so check out their website for more info.

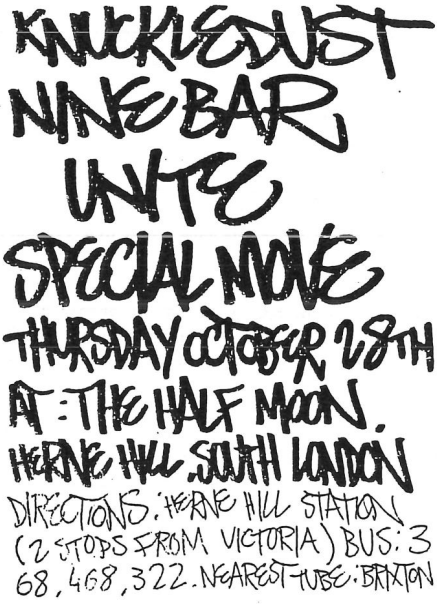
Q3. Knuckledust seem to have a very trademark style of "unity" samples at the start of many of your songs -- I'm interested to know what sort of movies these are taken from?

Pierre: When we decide to use samples we try to go for one from English films. The samples on the MCD are from the Krays movie, some of the other ones come from the Mark Thomas comedy tape and some other film I can't remember right now. Wait for the new CD to come out, there will be some good ones on that.


NEVER FORGET
ALL THE LIES YOU FED TO ME WHAT IF I HAD FOLLOWED YOUR WORDS WOULD HAVE
THINGS TURNED OUT THIS WAY OR WOULD YOU STILL HAVE FOLLOWED YOUR SELFISH WAY , I CANT UNDERSTAND WHY
YOU TRIED TO PULL ME DOWN I HAD TO STAND ALONE I HAD TO STAND MY GROUND. I FORGIVE BUT I NEVER FORGET.
YEARS OF TURMOIL THE YEARS OF HATE, LEARNED THE HARD WAY TO GET THROUGH THIS LIFE , HOLDING ON BECAUSE I
KNOW ILL GET BY, CONFUSION RAN CIRCLES AROUND ME, LEARNED TO COPE HATRED WONT BLIND ME, DRIVES ME ON
CONTROLLED DEEP INSIDE,CANT YOU SEE.
PUSHING ON THROUGH UNCERTAINTY STAYING TRUE MUST STAY FREE, GOT TO FIGHT FOR UNITY , CANT STAND BY AND
WATCH IT DIE , TOGETHER WE COULD HAVE MADE IT BUT NOW YOUR ON YOUR OWN, BLIND IGNORANCE CONTROLLED
YOUR MIND BUT I STOOD STRONG. I FORGIVE BUT ILL NEVER FORGET. YEARS OF TURMOIL THE YEARS OF HATE,
LEARNED THE HARD WAY TO GET THROUGH THIS LIFE, HOLDING ON BECAUSE I KNOW ILL GET BY, CONFUSION RAN CIR-
CLES AROUND ME , LEARNED TO COPE HATRED WONT BLIND ME IT DRIVES ME ON CONTROLLED DEEP INSIDE; CANT YOU
SEE LOOK IN MY EYES.
YOU LIED! YOU LIED TO ME, LEFT ME IN THE DARK, YOU LIED TO ME, CANT TRUST AFTER WHAT I VE SEEN, YOU PLAYED A
GAME, A GAME, A GAME WITH FEELINGS CAUSING SO MUCH PAIN, CONFUSION AND ANGUISH, NOW I SEE YOU FOR WHAT
YOU ARE.NEVER FORGET

Q4. What do you think of the way that magazines like Kerrang! and Terrorizer represent UKHC? On the one hand, the exposure is a positive thing because metal is so often a path towards hardcore. On the other hand, hardcore is treated as though it is apolitical metal, by focussing on how "brutal" it is in that whole "it'll scare your mum and fry your brain" style of reviewing. By taking HC out of its context like this it makes no reference to the ideals behind it and the DIY scene that it comes from. I heard that Knuckledust have been featured / mentioned in these magazines - what are your thoughts on them?

Pierre: Kerrang can my fatcock! They asked us to do a page in one issue asking us all these questions, in which answering we tried to talk about some of the other bands that were around and active in the UK scene. But they didn't quite get it, and wanted half a page on me writing about what I'd do with a tour bus and mentioned our surnames 2 million times which I just don't get. Morat the dumb prick spent two hours taking pictures and the one he used still looked shit, but at least you could see all of Ray's spots which was funny...Anyway Kerrang think they know HC but they don't know shit. All they know is which big label is going to pay them to feature their new boy band or new Manson type band. Terrorizer's cool, at least they have Ian Glasper writing for them and he is the man, check out his label Blackfish Recs (and Stampin Ground - Kylie)

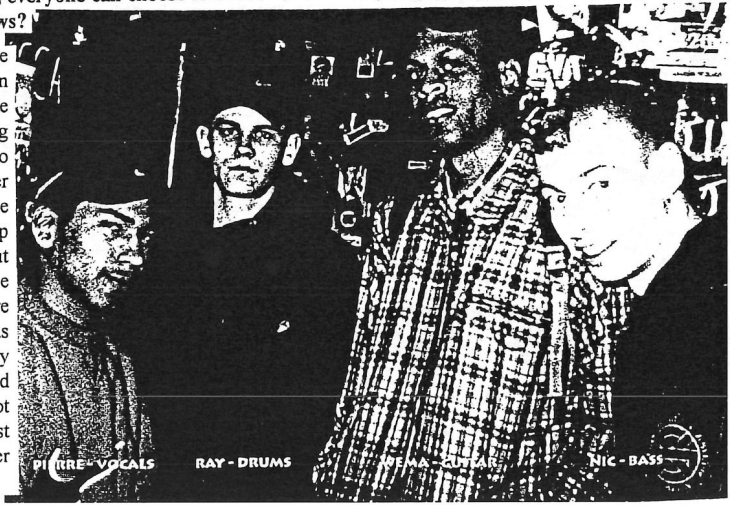


Q5. It is unfortunate that in many ways there are completely separate scenes in London with little crossover betweer the various areas of punk -- for example, you go to Camden Underworld and it's mainly sxe shows, whereas RedEye ha more powerviolence and punk/hc, and if you to the Golden Shoe it's predominantly anarcho-crustie. However what like about shows with UKHC bands like Knuckledust is that all the kids are united for em!! Do you consider i important to have interaction between scenes which are so seemingly isolated from each other, yet have so much ir common?

Pierre: Interaction and exchange of ideas is definitely a positive thing, especially in London where it just seems to be gettin harder to hook up shows. There are a lot of people who dis punks, and punks who dis SXE kids and HC kids who dis other HC kids but to be honest I don't really care that much about it all. From day one there's been people who have been talking shit o Knuckledust but as of yet no one has had the balls to say it to our faces. I don't let petty shit like that get to me and when w play out we just have a good time, mess around on stage and generally take the piss out of each other with our "fuck it" type o attitude which I think a lot of different kids can relate to.

Q6. Although girls do dance in the pit at shows, they so often confine their movement to a small area of space - like I've hardly ever seen a girl windmilling/kickboxing, piling on, grabbing the mic and totally spazzing out in the pit - but I see boys do this stuff all the time. Sure, everyone can choose to dance however they like, but why do you think that girls so often inhibit their behaviour at shows?

Pierre: I reckon it's because they're wiser! After a show if you've been dancing hard and flying all over the place your body is gonna be killing you the next few days. There's been so many times I've gone to work after shows where I've been trapped at the bottom of a pile on and feel fucked up man! Or I'm getting old??? But seriously the pit at HC shows can be potentially dangerous, the lights are dim, there's sometimes too many kids in a small place, I've never seen any real nasty injuries but bumps and bruises are more often than not incurred at any type of live show. Just remember to watch out for one another and keep your eyes open.



Q7. Because London is so big and kinda decentralised, how do you manage to get the word out about Knuckledust shows? Like I know there's not that many record stores in London - so where do you put flyers and posters? Do you use the internet for letting people know about shows at all?

Pierre: We do it the hard way. I go to every show I can think of to hand out flyers and spread the word. Also the internet is a great help nowadays as a lot of kids have access to it. London is shit for HC record stores so don't bother coming here for that.

Q8. Thanks for taking the time to answer my questions. Now's the time to keep it real, so do you have any messages for the kids/website addresses/projects to mention/whatever?

Pierre: If anyone wants any info on UKHC try checking out the HHN website (link from Knuckledust website) or get in touch with us. Check out Unite's new CD with December, Special Move CD soon out on HHN, Public Disturbance CD on Retribute, Raiden, Kingpin, the notorious Ninebar, Bongmonsta, Underule, Lifegrind, if you're into HARDcore with plenty of realness. The LBU salute Kylie and PLF zine. DIY stay true, thanks for the support.

Write to: Knuckledust
c/o Pierre
45 Crest Road
Neasden
London NW2 7LY
England

email: knackledust@yahoo.com
http://members.tripod.com/Knuckledust

STAND UP!
STAND UP, FOR WHAT YOU STAND FOR, TAKE NOTHING LESS, TAKE NOTHING MORE. ALWAYS BEING TAKEN FOR GRANTED, ALONE IN YOUR MIND FEELING STRANDED. EMPTY MINDS FEEDING ON HATE, NO TURNING BACK, CANT ESCAPE.NOW I KNOW , WHAT ITS LIKE TO SEE, PEOPLE, GOING UNDER. TURN YOUR BACK ON YOUR FEARS, FEELING STRONGER, NO MORE TEARS, TAKING LIFE DAY BY DAY, LIVING MY LIFE MY OWN WAY.
FEELING DOWN (FRUSTRATION) NOWHERE TO TURN (AGONY) NOTHING TO SEE (ALONE) NOTHING TO LEARN (DESPAIR) NO ONE KNOWS (WHAT ITS LIKE) WHAT ITS LIKE (THE TRUTH) LOOSING LIFE WITHOUT A FIGHT! HELD IT DOWN, TOOK THE PAIN , LIFE IS FOUND FULLY EXPLAINED, NO MORE HATE INSIDE OF ME , FULL OF LIFE AND PURITY.

ON MY OWN.
STAND ON MY OWN! ALWAYS JUDGING MY THOUGHTS, TELLING ME RIGHT FROM WRONG. WHO ARE YOU TO TELL ME WHAT IS RIGHT FROM WRONG. NEVER WANTED TO LISTEN TO WHAT I HAVE TO SAY. NOW IT TIME TO TELL YOU, THAT I CAN...STAND ON MY OWN! CANT YOU JUST EXCEPT THAT! I DON'T NEED YOUR FRIENDSHIP, OR YOUR CRANK WORDS, KEEP ON TELLING ME HOW TO LIVE MY LIFE, WHEN WILL YOU LEARN ITS NOT YOUR LIFE TO LIVE, I AM MY OWN MAN AND ILL CHOOSE MY OWN PATH!

AS ONE.
TOGETHER WE CAN WORK AS ONE TO LET OUR LIVES SURVIVE. WE CAN COMBINE OUR MINDS AND THOUGHTS, BECAUSE WERE RUNNING OUT OF TIME. AS ONE (WE CAN) TRY FOR (A BETTER LIFE) AS ONE (WE CAN) LIVE IN UNITY. TIME FOR US ALL TO TAKE A STAND, DROP TO YOUR IGNORANCE TO UNDERSTAND, THE DIFFERENT CULTURES WITHIN OUR LIVES. NOTHINGS GONNA WORK UNTIL WE TRY. AS ONE WE CAN STRIVE FOR A BETTER WAY OF LIFE NOTHING VENTURED, NOTHING GAINED, NOTHING NEW, STAYS THE SAME. NOTHING VENTURED, NOTHING GAINED UNITY S THE ONLY WAYAS ONE.

PICTURE N/A

BODY SHOP OPPOSES TRADE UNION RIGHTS

- Body Shop and Amnesty International have recently launched a joint campaign to mark 50 years of the Universal Declaration of Human Rights.
- In each country, Body Shop's National Board has chosen an imprisoned Human Rights activist to campaign for.
- Body Shop in reality opposes Human Rights because they oppose Trade Union Rights.
- Anita Roddick, owner of Body Shop, says she supports Trade Unions but has consistently refused to allow them to organise in Body Shop.
- Trade Union Rights is a key element of the Universal Declaration of Human Rights.

- Body Shop likes to use a caring image to sell its products but the caring stops when it comes to its own workforce.
- Do not be fooled by their image - Body Shop has nothing to do with Human Rights and everything to do with profit.

What you can do:

If you are a customer raise the issue of trade union rights with your local body shop manager or write to Anita Roddick personally at: The Body shop, BN17 6LS

If you WORK at the Body Shop and would like information and support in organising to improve your pay and conditions, phone/fax us and leave a message on 0181 374 5027 stating that the message is for the Solidarity Federation and we will get back to you.

Beyond Straight-edge (xWhat? That's not possible!x)

I like to take some socially-sanctioned poisons, don't get me wrong, but I have been re-examining the place of poisons in my life & body. Although I see it as a good and positive thing to reduce the amount of poisons I ingest, be clear-headed and transcend my social conditioning, I am so much more interested in finding new and non-chemical ways of getting high instead of just staying "straight" or "non-high", if you see what I'm saying. I want to go above/beyond just eliminating drugs/alcohol and staying str8 and alert, as I see this as in many ways being a very limited and limiting way of viewing straight-edge, and in accordance with society's definitions of what constitutes "drugs" and "getting high", not to mention reinforcing the il/legal drug dichotomy.

There are a multitude of different ways of addressing straight edge, and we can see this in the particular ways straight edge is addressed as a lyrical concept and political topic in punk and hardcore - by both sxe and non-sxe people. Like, for example, most commonly sxe lyrics address the negative effects of drugs and alcohol in the context of an individual choice over personal health, and you can see this in the words of a band like **Youth of Today**: "To positive minds, to pure clean souls, These will be all my goals." Or as our Goodlife friends **Regression** said more recently: "The X, a symbol of my life time abstinence from their poisons. Now on my hands, but forever in my heart." An equally omnipresent perspective of str8edge is to address it at the level of allegiance, in terms of friendship and betrayal by expressing disapproval towards traitors who were nailed to the X but are no longer true til death, or as **X-Claim!** would call them "the fruits who fall." Another common theme of straightedge lyrics addresses how alcohol and drug use negatively impact on the scene by disrupting shows and threatening venues and this is expressed in the lyrics of bands like **YOT**: "You come drunk to the shows Looking for a fight Stumble my way, maybe we might". Although not a straight-edge anthem, see also "Selfish Cunts" by **Arms Reach**: "How many times must you be told? Your alcohol does not belong at these shows." However, sometimes it is some straight-edgers' borderline moronic intolerance of drugs and alcohol that actually causes the conflict, as **Floorpunch** express: "I fucking choose to keep my mind clear. Your drugs and alcohol don't belong here. You don't know who you're fucking with! You're messing with the wrong crew! Blow that smoke in my face, and God knows what I'll do." Punks who are not straightedge often address sxe lyrically and politically in oppositional terms through pseudo-liberal statements like "No one can stop me drinking and it's not hurting anyone" and labelling straightedge as a form of fascism and a parallel to right-wing Christian thinking...Remember those **"Agents of the Christian Far-Right?"** conspiracy stickers that were circulating? Meanwhile, radical political bands like **Culture** address veganism, straight edge and the connection to a transformative revolutionary goal: "Vegan. Straight Edge. Terms that seem stupid to you, but these are terms that separate me from the destruction you refuse to attempt to undo." Even outside of our punk/hc community, **the media** has defined straight edge for the wider world, with the whole Salt Lake City "straight edge gang violence" spectacle becoming a "moment of truth" as to what constitutes straightedge to outsiders.[1]

I got this book from the library Teenagers and Their Bedrooms - & I'm reading what this geeky militant sxe kid has to say, while surrounded by his teddy bears & toys. Then I flick to the back to read about "Where are they now?" and what do I find? That Karl B. attends Onondaga Community College & sings in a band called Earth Crisis!! Look at him now!!!

Although the actual approach to drugfree ideas varies, what is almost standard in the way straightedge is addressed in hardcorepunk, is that it is so often seen in pure black and white terms, where we address it from the standpoint of either pro-sxe or anti-sxe, with the implication being that we are supposed to align with one standpoint, rather than taking a more analytical perspective. This leads to a limited conception of sxe, instead of a wider idea of what it really has the potential to be. To take a much-quoted punk author (ie. Craig O'Hara!) out of context:- **"While it is illogical to condemn those who choose not to drink, it is necessary to condemn those who choose not to think."** (1995: p. 125) Because although on a personal level I can appreciate being drug-free as very positive, I think it is important to go beyond this and rethink what we consider to be "drugs" and "getting high", as at the moment I believe we adopt dominant society's definitions, instead of our own.

I think it is also useful to go beyond the dominant hardcore scene's limited definition of straight edge, as it is essential to reclaim the concept, the term - *on our own terms* - in new and more exciting ways. Straight edge has come to be seen in such limited ways that we don't always want to embrace it, because it has been taken to automatically equate with **intolerance and militancy, with hardline and toughguys.** You know how women who have empowered enlightened views on women's liberation still make statements like "I'm not a feminist but..." and then they go on from there to make statements that are totally feminist and have absolutely nothing to do with man-hating and everything to do with positive change. Well likewise, I can see a parallel between feminism and straightedge, in the way that its meaning has been distorted by a certain dominant or militant sub-

group, so that people become reluctant to align themselves with an otherwise positive concept. I see this process happening when people in our community ask that always-ever-so-important the-future-of-punk-depends-on-it question: "Are you straight edge?" I see the process of **"I'm not straight edge but..."** emerge. Just like with feminism, there's this hang-up with qualifying your statements with disclaimers about straight edge and then going on to make a point that has absolutely nothing to do with **militancy and intolerance and beating up cigarette smokers with baseball bats** and everything to do with a positive drugfree outlook on your mind, body and society. The need to have clarifications and disclaimers like "I'm not straight edge, but..." indicates that **hegemony**[ii] is at work here, which is when the definitions of a small powerful group becomes accepted by the larger group, and instead of choosing to (re)define it on their own terms the larger group become resistant to use what was their own word. I see this happening with straightedge where because of the militancy or imbecility or loss of conviction of a few people we dismiss straightedge all together and a term that was defined by **"us"** becomes a term defined by **"them"**. Remember, your definitions count too! Just like with feminism, sxe is a broad ideology with certain common precepts but many varying definitions, and each is valid or a "truth", or as a dead white sociologist said "If you define something as true then it is" - so death to defence mechanisms, kids!

Here, we have a bunch of vegan straight edge wanna-be's. Notice how all of their mouths are open. That's because they are about to break down and eat the singer. Look at the guy to the right of the singer, he's so fucking hungry, he's going to eat the guy's microphone!

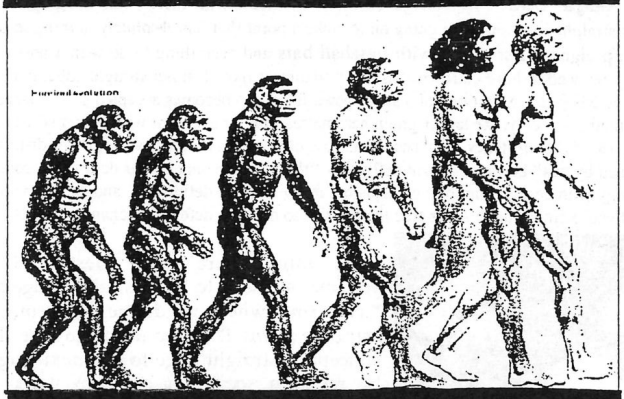
So I think there's no question that you/me/we need to make straight edge an "us" term - where we define the term, *on our own terms*. It is also useful to take the concept of straight edge to the next stage, by resisting socially acceptable ways of getting high, going beyond the dichotomy of legal/illegal drugs, and discovering how to get high in new and non-chemical ways. A key part of this is escaping the negative context surrounding sxe, as I think it just such a fucking essential connection to make that altering reality/perception is not bad or negative per se. In fact, it is liberating to get high without harming ourselves or others, while still escaping the drudgery of everyday routine in a standardised world.

I think the concept of viewing bodies as socially constructed is very useful for considering the implications of straight-edge philosophy as a form of resistance on several levels. Each society, each culture, each era, has a particular way of constructing the body - so we can say then that bodies are specific to time, place and social context, or as Liz Grosz puts it: "There is no monolithic category 'the body'. There are only particular kinds of bodies." To follow on from this, if bodies are socially constructed, we can recognise them as a site where external forces inflict their evil power, so instead of us having power over our bodies, society and poisons and external forces so often have control over us instead. To take a cue from the master himself Foucault - **the body is directly involved in a political field** - power relations have an intimate hold upon it: they invest it, train it, and torture it, force it to carry out tasks, to perform ceremonies and emit signs - and a million other things like be conditioned to swallow their poisons and smoke their cigarettes.

In this scene, we can see that the singer isn't too happy about something: what could be making him smack his head!?! He just realized that not only did he use chap-stick (which contains .05 ethyl alcohol, meaning he is dis-qualified from being TRUE sXe) but he forgot the lyrics to his song. Also note the moron in the background to the left of the singer who looks very surprised. The reason he looks so surprised is because him and his other sXe pals are so low on the evolutionary scale that they haven't ever seen a camera before!

Straight-edge can be so much more than just a reference to abstinence from a line in a **Minor Threat** song, as a personal philosophy and as a positive drugfree way of living your life. Straightedge is about not swallowing their poisons on an individual/personal/micro level and also about not swallowing their lies on a wider/macro/social context, by rejecting the socially sanctioned drug culture. So right there straight edge shows us that by rejecting the drug culture/transcending social conditioning, we reach that ultimate link between those two important concepts that should never be separated - the personal and the political. **By making a choice not to put *their* poisons in *our* bodies it's "us" taking control, not "them" which necessitates that at its purest level, straightedge is a completely revolutionary act.** Because drugculture is so pervasive in this society, str8edge is the ultimate personal political choice which disrupts and resists the norms and values of a capitalist society that values obliteration as a legitimate leisure activity.

Evolution of Straight Edge?



Minor Threat – Uniform Choice – Earth Crisis?

But I say, let's not stop here in a negative oppositional context of advocating sacrificial behaviour and taking an "anti" attitude, let's be proactive and figure out new positive ways to get high instead. Eric Boehme of ATR zine expressed a great deal of how I feel about this when he said that: "Rather than finding different ways to be intoxicated, different ways to pursue pleasure, we have given up on pleasure and intoxication all together." Because it is so important to clarify what it is that we are for, instead of focusing on what we're against. Let's not just say "no" to everything, you know? So we are against socially-sanctioned poisons, right? But - we're all for getting high in ways that they would never want to tell us about, right? Yes, most definitely!

I'm saying that I think straightedge should not be seen in the "negative" context of abstinence, self-sacrifice and individual power over conditioning, but in terms of fun, changed perception & altered reality! Because I just don't think that altering reality and perception should be seen as necessarily bad or evil and I totally embrace finding proactive positive solutions, because getting high in new and non-chemical ways is revolution in action. Getting high without drugs is the bomb! "You could say that getting high on your own is like climbing a mountain instead of taking the chairlift. Instead of looking out on the mountain from a chair dangling from a wire that someone else erected, you stand on the face of the mountain on your own two feet. Without drugs you are the master of your own experience" - Patrick Wells. With non-chemical highs we respond to every circumstance as if it were happening for the first time, without relying on experiences or memory to provide appropriate behavioural responses. We are in the moment. We are alive. Altering reality and perception without drugs is really living, baby!

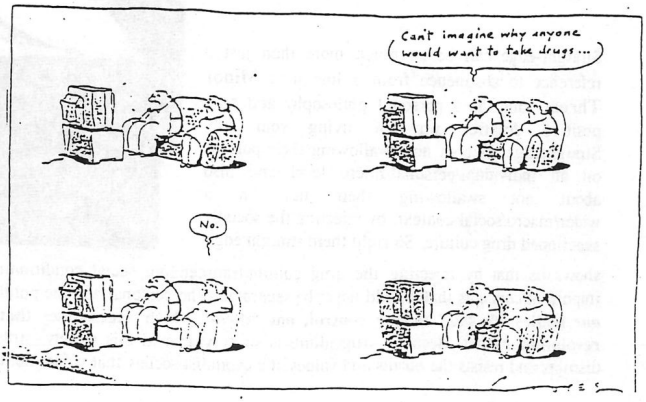
References used here / stuff to check out.

1. Anti-sxe website - http://www.i-mockery.com/winky/default.htm (the 2 photos I used are from here)
2. Bands - Youth of Today, Floorpunch, Gorilla Biscuits, Minor Threat, Earth Crisis, Trial, Regression, X-Claim!, Arms Reach, Culture, among others.
3. Butler, J. Bodies that Matter
4. Foucalt, Michel. The History of Sexuality, Vols I and II (this is for when you want some light bedtime reading)
5. Grosz, Liz. Volatile Bodies (etc)
6. McKay, Jim. (use of Gramsci's concept of hegemony)
7. O'Hara, Craig. The Philosophy of Punk. AK Press; 1995.
8. Wells, Patrick & Rushkoff, D. Free Rides.
9. Yoghurt - Brisbane community zine.

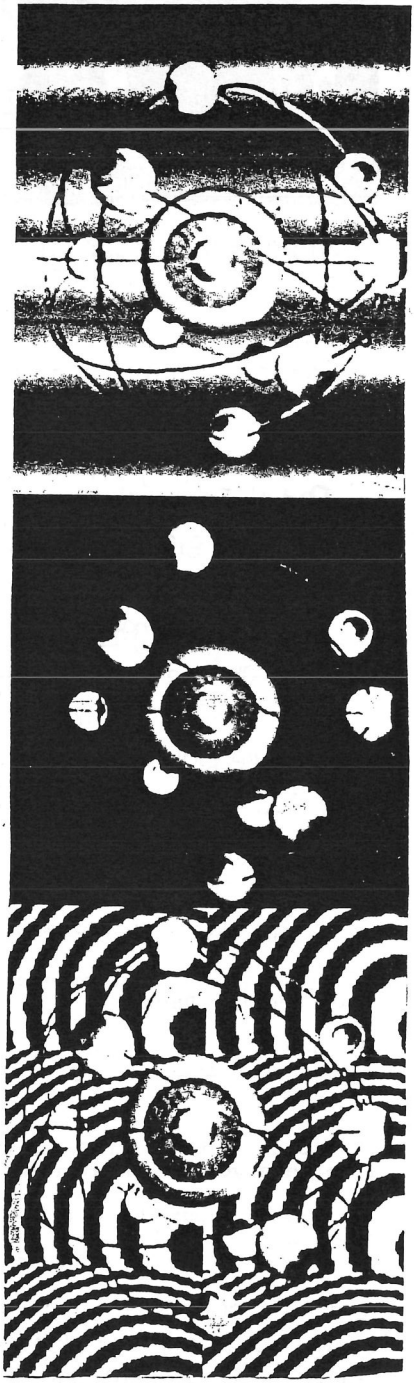
Endnotes:

1. You can read articles about straight edge crews in Salt Lake City and "sxe gang violence" in the Face magazine feature which is replete with lots of very sexxxy "vegan for life" tattoo photos; also there are articles to be seen in She and Time magazines.

2. If you are looking for an anarcho-pop cultural reference point for hegemony, I would draw comparisons here in some ways to Noam Chomsky's well-known concept of "manufacturing consent".



So now what I want to do is give you an idea of how the theory of getting high without drugs can be put into practice, how you can take it to the next level and achieve that crucial link between rhetoric and reality; theory and the practice, and make this revolution in everyday life. Of course, you will have your own ways of altering reality and perception, too and as I have come to realise this shift in my thinking means you soon discover that the possibilities are infinite and the boundaries are limitless. So I don't want this to sound like an agents of the Christian far-right "you too can have fun without drugs" pep-talk and nor do I want it to be out there on some esoteric tofu-chakra plane either. But then again this is about altering reality and perception without using drugs that impact negatively on your mind/body/society, so there's no way it could be confused. Hell, do you think they want us to be making these connections? This is about revolution in everyday life, this is what life is about. This is about you. This is about now. The personal and the political, the mind and body, the here and now, as in this instant, the present tense!



*gardening
*thunderstorms
*waterfalls
*rainforests
*yoga
*sitting with a tree/tree climbing
*massage
*the scent of vanilla, frangipani, lime, sandalwood to name a few
*sleeping outdoors
*actions
*late night down hill bike riding
*spinning on the spot while looking at the stars
*standing on your head
*finishing a piece of writing
*jumping out of a plane
*drumming
*travelling
*defeating the evil empires from our huts
*connecting over differences
*brainstorming
*having someone lick your armpit (for your own health, do not attempt this with hardline toughguys)
*Critical Mass
*getting tattooed
*making social change you wouldn't expect
*fire twirling
*music (especially Philip Glass, Gregorian Monk Chants and psy-trance)
*films (especially Koyaanisqaatsi)
*practising musical instruments
*showers and baths (especially the Korean Baths in Sydney)
*stroking pussycats/playing with dogs/talking to birds
*participation
*romance
*good conversation
*meditation
*holding hands/hugs/kisses
*cartwheels
*the Ocean
*laughing
*chanting
*deep breathing
*orgasms
*dancing
*living

(Note: Less DIY and less-satisfying alternatives include cigarettes, alcohol, amphetamines, hallucinogens)

(Yoghurt zine printed most of this list originally)

Atom and His Package are one man (Atom) and his machine (the Package - a **QY 700 music synthesiser**)... hence the name! As it is, I hold Atom and his Package in the absolute highest regard for their anti-imperial, pro-metric, queer-positive stance alone, but the 80's thing, the audience participation thing... man, that made it official - I'm in love!! I saw Atom play with **Asshole Parade**, **End of the Century Party** and **Seein' Red** at Entrepodtok squat, and what sticks in my mind even now is the way that everyone was having so much fun.. Warming up to an 80's metal tape, dancing around, participating in a call to "**break-down-the-walls**!!" and generally getting silly.. hell, even the tough guys and girls melted a little and managed to tap their feet and bop around a little bit!!! Why can't all shows be like this?! It was a real **7 Seconds** "unity" moment, with the kids walking together, rocking together, to an 80's synth beat! I had a huge smile on my face and I got that buzz where everything felt life-affirming and exciting and like anything was possible.... aahhh, Atom forever!! So anyway, I say end the show review and bring on the interview!!

http://www.atomandhispackage.com

<atom@atomandhispackage.com>

Q1. Can you tell introduce yourself and tell us about the partnership of Atom and the Package?

My name is Atom, and I program in songs on a thing called a music sequencer, and I sing along. The sequencer is the thing known as the Package.

Q2. Apart from rockin' out in the free world with Atom and his Package, I believe you are also a mad scientist?!

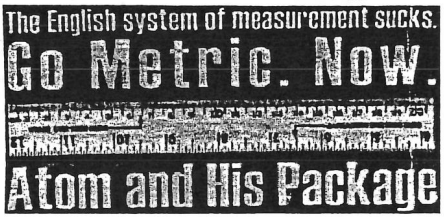
Not really, but I have a degree in neuroscience, and am certified to teach high school Chemistry and Biology. However, I do neither of these, and my parents are not even mad at me!

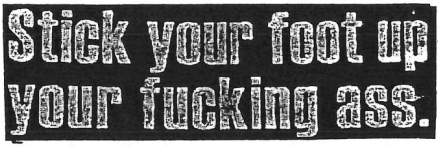
Attention Australian readers: I am in contact w/ a bunch of people in different parts of Aust. who have said it would be rad to do an Atom tour - take note of Question 8, okay, and then organise an Antipodean tour! Yeah kids!

My Child is an Honor Student at the PUNK ROCK ACADEMY

ATOM AND HIS PACKAGE

Q3. Because Atom and His Package is just one man and his machine, it must be pretty easy to tour solo DIY style. Where have you toured? It's very easy to tour, because I don't need to check with anyone else's schedule. If I want to go on tour, I go. I also only need a car, because I don't have as much stuff as a regular band, so that helps. I have toured around the USA and Canada a whole bunch, and toured parts of Europe and parts of Japan. I play with a wide variety of bands, from pop-punk bands to powerviolence bands to bad emo-rock bands...

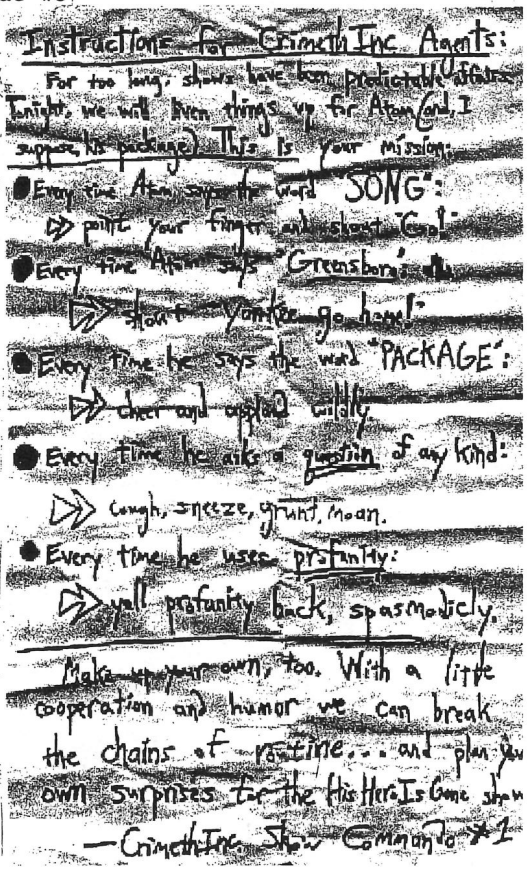




Q4. Can you tell us about your anti-imperial pro-metric measurement system stance? The system of measurement that we use in the USA is totally stupid. It uses weird units of measurement like the foot, mile, yard, hogshead and other ones that have seeminly random conversion ratios, so it's annoying to convert within. It's really stupid, and embarassing, but Americans are too stubborn and dumb to change it.

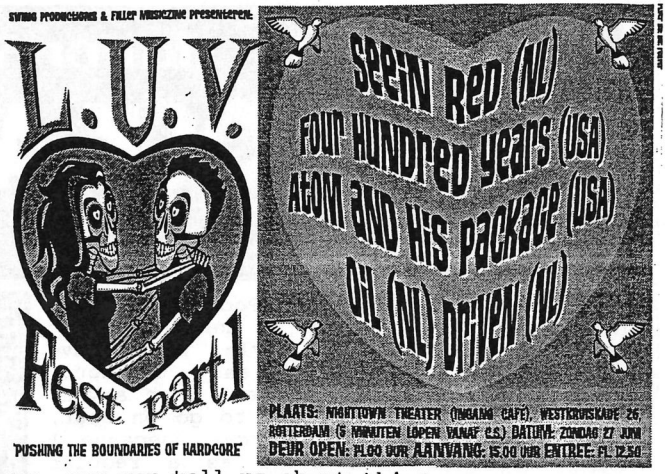
Q5. "Hats off to Halford" brings up the idea of heavy metal homos and applauds them for coming out. Do you think it's also possible to make queer parallels with the hc scene? I think that there are gay people in all different parts of humanity, and would think that there are gay people within the tough guy hardcore scene too, and even within sports I would think..

Q6. There is the train of thought that doing band interviews perpetuates the whole idea that people in bands somehow have a deeper insight into socio-political ideas and are the leaders of our revolution. What do you think? I guess if you're doing an interview with someone who is in a band, and you're interested in what that person feels because you like their band, there is nothing wrong with asking him/her socio-political style questions. There are stupid people who are in bands, and stupid people who are not in bands, and anyone who listens to what so and so says just

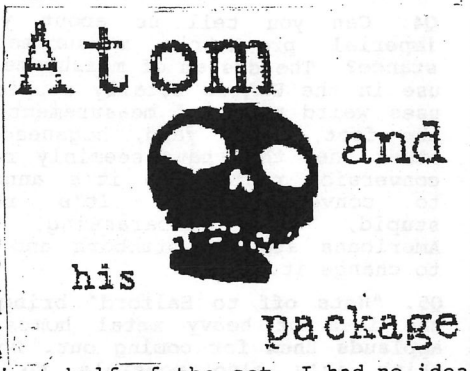

Instructions for CrimethInc Agents:
For too long, shows have been predictable affairs.
Tonight, we will liven things up for Atom (and, I
suppose, his package). This is your mission:
Every time Atom says the word "SONG":
point your finger and shout "Go!"
Every time Atom says "Greensboro":
shout "Yankee, go home!"
Every time he says the word "PACKAGE":
cheer and applaud wildly.
Every time he asks a question of any kind:
cough, sneeze, grunt, moan.
Every time he uses profanity:
yell profanity back, spasmodicly.
Make up your own, too. With a little
cooperation and humor we can break
the chains of routine... and plan your
own surprises for the HisHereIsGone show
—CrimethInc. Show Command #1

because they're in a punk band that lots of people like isn't thinking very critically, I think. Do you know what I mean?

Q7. Part of punk/hc is all about collapsing the distinction between the audience and the performer - and I noticed that at the Atom and His Package show I was at (in Amsterdam), people got a lot more involved than they do at a typical punk/hc show. Do you find this? Also, I heard about the Crimethinc audience conspiracy at one of your shows - for those who don't know, can you tell us about this?


SWING PRODUCTIONS & FILLET MUSICZINE PRESENTEREN:
L.U.V.
Fest part 1
'PUSHING THE BOUNDARIES OF HARDCORE'
SEEIN RED (NL)
FOUR HUNDRED YEARS (USA)
ATOM AND HIS PACKAGE (USA)
OIL (NL) DRIVEN (NL)
PLAATS: NIGHTTOWN THEATER (INGANG CAFE), WESTBLAAKSE 26, ROTTERDAM (5 MINUTEN LOPEN VANAF C.S.) DATUM: ZONDAG 27 JUNI
DEUR OPEN: 11.00 UUR AANVANG: 15.00 UUR ENTREE: FL 12.50

That's something that still keeps me in love with punk rock. I love how, in theory anyway, how the bands are not above the audience (well maybe in altitude if there's a stage), and that the audience can call the band on their shit if they're acting like assholes etc. I think that my stuff works best with the audience's involvement. It's also a lot more fun for me when the audience takes a role in making a show fun. I mean, I've heard my songs a billion times, so they're not really that interesting to me anymore, but playing with other people at the show keeps it fun. I played this great show in Greensboro, NC USA. I was sick as hell, but the people at the show made it amazing. Apparently, before the show, a flier was handed out to everyone in attendance (except for me of course). The flier instructed the audience to say/do certain things when I said or did certain things. For example, the flier instructed everyone to yell "Go Home Yankee" whenever I said "Greensboro", and curse at me whenever I said the word "song". For the first half of the set, I had no idea what the hell was going on. Everyone was yelling at me in sync, at what seemed like random parts of the set. It was truly awesome and hilarious. As corny as this sounds, it's great to see the audience take initiative to make a show fun. I love punk rock.



Q8. Thanks for taking the time to do this interview. You should come tour here "Down Under" in Australia, cause you know, we've even got the metric system! Thanks Kylie. Do you know people who set up shows in Australia? It'd be really expensive for me to fly down there, so I don't know when/if it will happen, but I'll keep you posted. Write to: 1904 Quill Lane, Oreland PA 19075, USA

QUEER

THE PRIVILEGE TO IMAGINE MORE

SUBMISSION HOLD

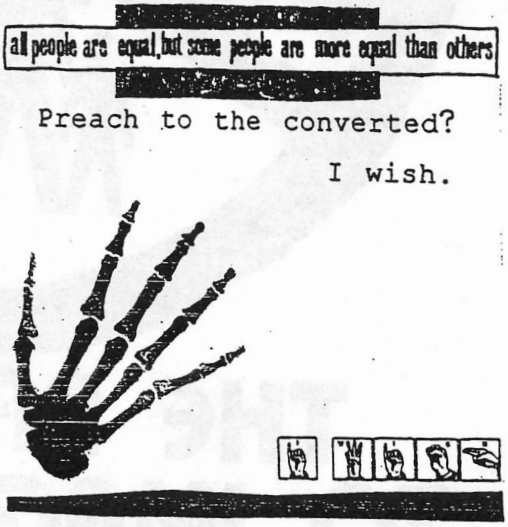
I am constantly listening to Submission Hold and consider their records to be a soundtrack to my life and a band that embodies what I consider to be the spirit of punk and hardcore. If you need a reference point, I would draw comparisons to the artful experimentation of Crass recordings, the socio-emotional approach of His Hero Is Gone, the anarcho-politics of A//Political, & an amazing female singer who alternates between sweet singing and impassioned screaming like no other that I know. Don't forget the incorporation of flute, trumpet and piano - and you've got Submission Hold! And what we've got here is the PLF interview!!! .....

Q1. Who are the members of Submission Hold - names/ages/what you do in the band/haircut you are currently sporting/etc.

Andy: Me, Andy, 31 years old, bass guitar, am sporting the Italian barber shop special. Jen, 32 years old, vocals, the dyed-blonde-cut-with-a-dull-knife-without-using-a-mirror special. Stephe, 26 or 27 years old, guitar, home barber kit special (similar to the Italian barber shop special, but not as pro). Phil, 27 or 28 years old, drums, sort of an almost mohawk style but instead of the hair going from forehead to nape of neck it goes from ear to ear.

Q2. You've got a song about people using political causes to hide their insecurities...Can you explain this idea further?

Andy: That was written so long ago now...let me think. It's kind of talking about how sometimes people can tend to use political rhetoric as a way to boost their egos at the expense of other, less political savvy folks. It's not a big deal, just something that happens and isn't usually discussed.



Q3. You toured Europe "the land of squat venues", right? Are there squat venues in your DIY punk/hc scene in Canada, or do you tend to have more basement/house shows?

Andy: There's no squats in Canada except for secret places where people spend the night or something. In Vancouver, where we live, there's been a history of crazy police repression against squatters. As soon as a squat becomes public the cops tend to bulldoze the place to the ground. Shows here are in houses or community centres or cafes or there'll be the odd all-ages DIY type club, like L'X in Montreal, but not too many.

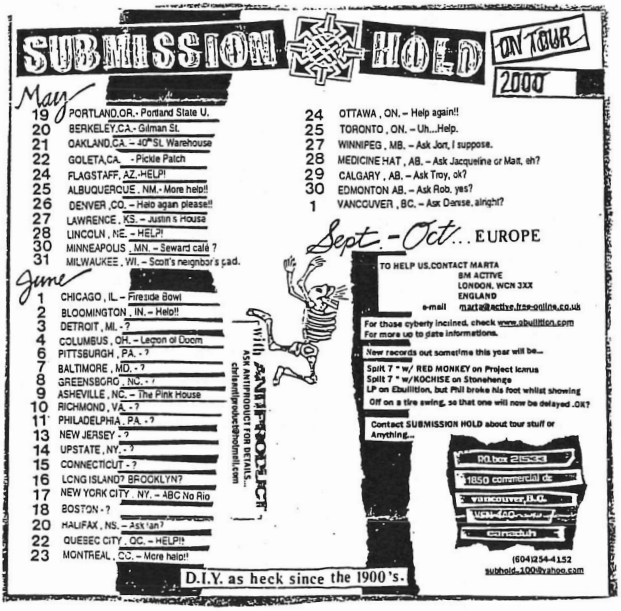
Photo: Slug + Lettuce

Q4. Although girls DO dance in the pit at shows, they so often confine their movement to a small area of space - like I've hardly ever seen a girl grabbing the mic, going crazy & totally spazzing out in the pit - but I see boys do this stuff all the time. Sure, everyone can choose to dance however they like, but why do you think that girls so often inhibit their behaviour at shows? Although Submission Hold play music not strictly in the mosh-out hc genre normally associated with this, do you still have problems with violent dancing at your shows?

Andy: We very rarely have problems with violence at shows. Submission Hold people tend to be more into books and conversation than a "fukin wicked mosh"! Also, when we play we try to make it a safe place that promotes involvement by everybody there, especially folks who don't normally feel welcome to take that opportunity. We get women singing into the mic, dancing up front and often coming up to read stuff or say "speeches" - all kinds of great stuff. (sounds rad - kylie) Of course I realise this isn't always the case in this scene, but we try. You know? (Yeah I do - K)

Q5. Well thanks for (hopefully) participating in this interview. Do you have some messages you want to leave us with/your address/website/statements to the kids/or the like. Thanx guys.

Andy: You can maybe find some Sub.Hold stuff at www.ebullition.com, maybe. You can write to Submission Hold at PO Box 21533-1850 Commercial Drive, Vancouver BC V5N 4AD, Canada. We'll have a split 7" with Red Monkey released sometime soon on an Australian label, Project Icarus. Thanks Kylie!


SUBMISSION HOLD
ON TOUR
2000
May
19 PORTLAND,OR. - Portland State U.
20 BERKELEY,CA. - Gilman St.
21 OAKLAND,CA. - 40th St. Warehouse
22 GOLETA,CA. - Pickle Patch
24 FLAGSTAFF, AZ. - HELP!
25 ALBUQUERQUE , NM. - More help!!
26 DENVER , CO. - Help again please!!
27 LAWRENCE , KS. - Justin's House
28 LINCOLN , NE. - HELP!
30 MINNEAPOLIS , MN. - Seward café ?
31 MILWAUKEE , WI. - Scott's neighbor's pad.
June
1 CHICAGO , IL. - Fireside Bowl
2 BLOOMINGTON , IN. - Help!!
3 DETROIT , MI. - ?
4 COLUMBUS , OH. - Lagoon of Doom
6 PITTSBURGH , PA. - ?
7 BALTIMORE , MD. - ?
8 GREENSBORO , NC. - ?
9 ASHEVILLE , NC. - The Pink House
10 RICHMOND , VA. - ?
11 PHILADELPHIA , PA. - ?
13 NEW JERSEY - ?
14 UPSTATE , NY. - ?
15 CONNECTICUT - ?
16 LONG ISLAND? BROOKLYN?
17 NEW YORK CITY , NY. - ABC No Rio
18 BOSTON - ?
20 HALIFAX , NS. - Ask Ian?
22 QUEBEC CITY , QC. - HELP!!
23 MONTREAL , QC. - More help!!
24 OTTAWA , ON. - Help again!!
25 TORONTO , ON. - Uh...Help.
27 WINNIPEG , MB. - Ask Jon, I suppose.
28 MEDICINE HAT , AB. - Ask Jacqueline or Matt, eh?
29 CALGARY , AB. - Ask Troy, ok?
30 EDMONTON AB. - Ask Rob, yes?
1 VANCOUVER , BC. - Ask Danse, alright?
Sept. - Oct... EUROPE
TO HELP US, CONTACT MARTA
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ENGLAND
e-mail marta@active.free-online.co.uk
For those cyberty inclined, check www.ebullition.com
For more up to date informations.
New records out sometime this year will be...
Split 7" w/ RED MONKEY on Project Icarus
Split 7" w/ KOCHISE on Stonehenge
LP on Ebullition, but Phil broke his foot whilst showing
Off on a tire swing, so that one will now be delayed .OR?
Contact SUBMISSION HOLD about tour stuff or
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subhold_100@yahoo.com
D.I.Y. as heck since the 1900's.

"Zines are the lifeblood of the HC scene" *

Kylie's Zine reviews

* Header quote above c/o Papercuts

*Australian zines don't tend to get much distribution in the global punk community, I guess because they so often contain pretty specific, localised content and apart from that they are somewhat of a rare species! I have tried to review some forward-thinking ones here, so check them out - maybe even take that next step, and write for a copy!

*I spoke elsewhere in this zine on the lowly place that zines are assigned in the punkrock consumerscape, that relates to the values of the wider hc/punk culture. But let's point the finger inwards for a moment, and say that people who do zines also need to work on making them worth getting. There are so many zines that are cliched, yet do have the potential to be so much more: "We must believe in everyone's potentiality" is what BETTER THAN A THOUSAND say!! When I see a formulaic zine with basic Punk 101 topics like "stop vivisection", "smash the state", "fuck the cops" & all that jazz, although I theoretically support them, in practice they just don't speak to me. It's better that I be honest about it. This is not to say they aren't valid to newcomers or "outsiders", but once you've got past the Punk 101 basic stuff, it's just not enough, you know? You need more, you need zines that dig a little deeper and really question things, instead of putting in zine content that they think they should have! So yeah I generally assume that the writing in zines like this will be in an impersonal sloganeering style as opposed to a more emo-personalised style, and I tune right out. They say HC without a message is just heavy metal, and I say that zines minus emotion are like life without meaning!! I think it is so important to address macro/ structural/ social issues but to try and link them with your experiences on a micro/ personal/individual level - to mix politics with emotions, to mix rhetoric with reality, to integrate theory with practice - and to avoid the negative connotations of that otherwise harmless little word "politics". I like to hear exactly what it is that has inspired you to do a zine, rather than you expressing regret that you can't fit everything into the limited space of your zine and that you'll expand more when the "real" zine starts with next issue! I want to see it now or never..do each zine like it's your last! And now I bring to you the zine reviews ...take it away Jinx..

Jinx #1 zine

Anyone who has CULTURE, SPITBOY and the SMITHS on their Top 10 list already gets my vote, but luckily there's more to Jinx than rockin' music taste! You know when you read a zine and feel like you know the person who wrote it and think of them as a friend? Like I'm always referring to what "a friend of mine" said the other day and then having to change it to "I mean, a zine I read the other day"!! Well, that's what the tone of Jinx is like, with Casey writing in the introduction about his hope to transcend his tendency to split things into separate political and personal issues..Mission accomplished! Casey is working through unlearning gender roles and the ways he sees himself perpetuating sexist behaviour and oppression without realising it and even when he's trying not to. Right on for your revolutionary honesty! Like with most males in the punk scene, it's not blatant tits-and-ass-fetishism sexism that Casey is talking about but more subtle forms of dominance that are harder to detect but just as oppressive. Another really striking thing about this zine is his account of coming home with his mother as a kid and finding the house filled with hundreds upon hundreds of birds, many of them dead. Far out! Jinx also has a critical mass critique that cites the "macho mountain man" element starting to appear at masses in Berkeley and relates near-death experience bike tales from the oft-bike unfriendly streets of SF. Also family violence; unions and labour history;; vegan cooking; being burnt out on activist work. The writing in this zine is both groundbreaking and revolutionary, emotional and personal at the same time. What Casey is trying to do with Jinx is so commendable and I wholeheartedly support him. Write to 440 South Van Ness/San Francisco CA 94103/USA <jinxed77@hotmail.com>

KRISTIAN WANKA, 9, Chinchilla State Primary School

"The computer games will be different and technology will get better and better and hospitals will be able to help sick people more."

Kristian Wanka

Urban Hermitt #5, #6, #7

I got 3 Urban Hermitts all at once from Sarah, so I spent the next few days totally engrossed in her tales of couch-surfing, skate-boarding, free stylin, hiphoppin & girl lovin. Sometimes she's on the outside looking on at all the action, other times she's caught up right in the middle of it. So whether it be scene sell-out analysis, corporate vegan health food critiques or angst-ridden self-reflections, Urban Hermitt never fails to deliver us insight, humour, honesty and sassiness. Sarah went on the "Primate Freedom Tour" with a bunch of punk bands & she writes about scenesters and her being nonplussed with it all. I love the rad dedication in issue #5 to non-scenester kids and how their stories rock her world more than all the "well knowns in the punk rock world with whom i had not a word to say." Urban Hermitt is all beautiful & handwritten & soulful and you need to check it out, yo. Write to Sarah O'Donnell/PMB 910 1122 E. Pike/Seattle WA 98122/USA

→Low-easy-e, you would love this zine!!

"Riots are the language of the unheard" - Martin Luther King *

Aaron Cometbus "8 out of 10 Days"

Not unlike how a brand name like Xerox now generically refers to the actual photocopying process, the name Cometbus has now come to be synonymous with a whole genre of travelling punks and their resulting zines. But of course Cometbus is the mac-daddy of them all, and 8 out of 10 Days is a compilation of some of Aaron's best work ever. I found this neat little micro-book in a DIY anarcho book-store and treasured it as I read it over-and-over again - & then watched it become dog-eared as it was read by everyone in the vicinity of the room I was staying in at the time. Imagine Jack Kerouac playing a punker George Orwell in his Down and Out in London and Paris days but change the setting to Berkeley and substitute tea, two slices and Imposed celibacy for cigarettes, coffee and punk rock love, then exit stage right on a Greyhound bus or thumb a ride to the next town - and this is the Cometbus experience. However, it's also a metaphor for something more. Cometbus operates at so many levels - you can read it as just being about DIY travelling and living in a state of blissful punkrock chaos, but you can also read into it as being about so much more, and this is to truly appreciate both the simplicity and complexity which peacefully co-exist in Cometbus. Read Punk Rock Love Is, The Worms* or Old Guys and tell me it's not so. I recommend 8 out of 10 Days as a starting point for your introduction to all that is Cometbus, or as a way of having your all-time favourite Cometbus moments in one little tome.

* Thanks to Tex for exalting the praises of the Worms to me! - "Can't you see, we're the worms?!"

Write to Slab-o-Concrete UK
PO Box 148
Hove BN3 3DQ
UK

distintos@overnet..com.ar
C.C. 3893
Correo Central
(1000)
Argentinia

NO BARCODES NECESSARY #7

£1 / $2

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ASSERT
BOY SETS FIRE
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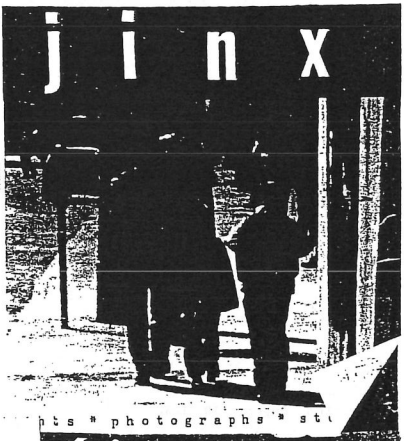


Natural Mystic #9 US$3.00 world

Checho sent me issue numero 9 of this Argentinian hc zine, Natural Mystic. It's got newsprint-zine features like letters, photos, band interviews (including UNIQUE FREAK from Scotland) and an extensive review section. Many of the columns are in-depth, and address sxe, hc and scene-related topics. As well as having an Argentinian focus there is a strong sense of the international scene they are related to - and this is enhanced through contributions, most of which are translated. If you are only speaking English at this point, curse yourself, but then get proactive and learn some languages, so that you can read zines like Natural Mystic. However until then, cross-cultural communication is possible with Natural Mystic as some of the features speak the international language of nudity - with some very sexxxy & funny naked photos! Check out the punk muscleman!! Natural Mystic is based on DIY principles and seems like a sincere zine worthy of your support, not just for your "zines from exotic locations" quota!

In Case of Breakdown #5 ($2.00/trade)

It's been ages since I've seen a punk/hc DIY-based zine come out of Brisbane, and here it is - In Case of Breakdown #5! Prit talks about his move from Singapore to Australia; comments on the scene here; his punk grandpa; a pop-psychology exercise; getting hassled by the filth; comments on religion - his girlfriend was a Muslim and had an expectation that he convert. Definitely the most hardcore story in here is about how he was forced to sell his dog for $250. Fuck! This zine is primarily made up of rants and comments, rather than articles or essays, making it a short-term read. ICOB is a mix of reality politics and nonserious jocularity, kind of like Tasmanian Alcoholic meets Psychobabble! Write to 4 Canterbury Lane, Bethania QLD 4205, Australia.

Kylie's zine reviews... continued

No Longer Blind #7

I get so excited every time I see a new issue of No Longer Blind, and Dan is in full effect again, exploring through interviews, contributions and his own thoughts the ancient hardcore themes of spirituality and positivity. Greg from Spiral Objective Distro has some intelligent comments to make on spirituality, and I ate up every word of the column by Dave Eden on our consumer society & activism. One column looks at the use of terms like "bitch" and "fag" and the importance of the words we choose to use, but unfortunately loses some impact when referring to the "retards" that use these words. I was a little overwhelmed by all the interviews but Dan explains that this is because he wants to print them all in order to clear the slate and from here-on-in take a fresher approach to interviews and the zine in general. I appreciate the level of dedication Dan has given to NLB, as there is a huge effort involved in producing a regular zine pretty much solo DIY style. The prolific hyper-pace that NLB is produced at fills the gap in Australia left by the absence of a regular networking zine - making this the up-to-date source for Australian hc. (see other review for address)

Fracture Zine

Fracture is a forum-for-discussion and networking newsprint zine a la Slug & Lettuce, MRR and A Network of Friends - with the imperative being to strengthen the unity of the UK scene. The columns are personalised and political, spanning activist news, DIY issues, personal stuff, punkrock, wimmin's perspectives on the scene, and having leukaemia. Fracture does however lack some critical writing and articles that could characterise the zine a little more, although the letters and columns do fill a bit of the gap, as do the interviews. Like all good regularly-issued newsprint networking zines, Fracture has a review section that covers the punk/emo/pop/hc/grind/ska spectrum, with each genre represented by a total fanatic. The reviews have me laughin' at their English humour - one review referred to CRASS as "Steve Ignorant's vintage anarchist troupe" and another said "A new band on Epitaph...They have a kinda weird name, what the fuck does NOAM CHOMSKY mean?" But unlike everyone's favourite line about MRR "I only read it for the reviews" there is definitely so much more to Fracture than caustic comments on the paper and vinyl produced by our scene! I think Australia could do with a "Fracture" of its own - anyone know what happened with that zine "Penfold" in Adelaide that was set to take on the task? Anyways, Fracture is a pretty damn essential zine to both the UK scene and beyond - put it on your regular zine list as of now! Fracture also have a comprehensive and sexxxy website and it rocks my cyber-world! http://www.seanchai.dircon.co.uk
Write to PO Box 623, Cardiff CF3 9ZA, Wales, UK.

I DON'T LIKE TO COMMENT ON A PLACE I'VE NEVER BEEN TO IS A CLICHE TOO OFTEN REPEATED WHEN THE CONVERSATION PIECE IS IRELAND.

Beans and Rice #6

Jack has got the powerviolence down pat in Beans and Rice - he's got interviews with Hirax Max, Prank Records, Tomsk 7, Society of Friends, Chris Dodge, Asshole Parade, Spazz. He's got all your favourite powerviolence bands, but he's taken it one step further and also incorporated your favourite zine into the Beans and Rice mix - it is a parody tribute to Monkeybite zine...haha very cool! I dig the really cool interviews that are based on serious stuff, but also stoopid stuff & talk about records & touring & hella crazy stories - now I know what Assholeparade are talking about in "Mophead Boy" when they say "Lion King you get smacked..1632 Ebola Shack"!! However the interview with Ken Sanderson of Prank Records is different in that it was conducted only under the condition that Jack ask serious questions! I liked the columns critiquing crappy jobs and menial employment and the trials and tribulations of putting on shows in a pop-punk ska-loving small town - but they were way too short & made me think that Beans and Rice would benefit from more personal written input from Jack. $2.00 to 2205 Norton Street, Corpus Christi TX 78415-4341, USA

I want to kick your ass as you start lying in that armchair. What have all the thousands of books & magazines & records done? Not enough."

In League Wif Satan catalogue/zine ↓ (see ad for address)

A catazine? Or a zinealogue? Either way, Aaron of ILWS Records has decided to go "Spiral Objective" and make his catalogue more zine-style...right-on, I'm all for more talk and more rock! There is a column by Michelle Jury on power and speaking and silences and whose voices get repressed most, like women and indigenous people most typically...and she even manages to quote Boy Sets Fire! There are some DIY tips on filming punk gigs by Louise (who made the "Children of the Privileged West" Brisbane punk doco) & they are informative and useful...& of course she even manages to link it to sex! There is a column by Jordan about how much it sucks when someone breaks into your house & steals your beloved CD collection and how even if you did have insurance, you couldn't just go and re-purchase your irreplaceable favourite Spazz record or CD ...and he manages to mention both the Smiths and Jello Biafa!! Then there is a column by me on going beyond straight-edge, although you may have to go beyond reality to read it, as the font is microscopic, but basically it's about getting high in new and non-chemical ways...oh yeah and I even quote Floorpunch! There's a short but really interesting interview with Matt Brydon who does band artwork... I'm not that familiar with his stuff but I'll have to look out for it...I was eating up all his talk about living on a farm, growing his own veges and brewing his own beer and other DIY living tips...and he even gives a positive shout-out to menstrual blood for gardening success!! But there's something misisng here - & that's some thoughts from Aaron's own head. I'd like to look in future catalogues & see that Aaron has taken that risk & shared his words with us. Anyways, the ILWS mailorder section is good for perusin', with lots of punkrock spelling mistakes & lots of records to tempt you - like Yokel, Captain Cleanoff & Conation.

No Longer Blind - Special Edition Fanzine Tribute x

I loved and treasured the other issues of No Longer Blind but this one "the Tribute to Fanzines" is absolutely the best yet, as it has a definite direction, with everything from the layout to the level of intelligence to the positive youth approach combining to make a strong cohesive zine. As part of the tribute to zine culture, there are interviews with zines, including one with Slug and Lettuce where both interviewer and subject put everything into it - the result being well-thought out questions and inspiring answers (what else would you expect from zinesters?!) It's also especially good to see a personalised perspective in the Maximumrocknroll interview, so that they don't just seem like a faceless newsprint punk tabloid a la later era Profane Existence. The articles on the purpose of punk fanzines are written in an educational way from an "outsiders" perspective, rather than for punks who are familiar with the purpose of zines..I particularly enjoyed the content analysis of zines like Small Soldiers Vegan Str8Edge Fanzine vs. Smash Hits and Kerrang!. Another column addresses mainstream media representations of Salt Lake City sxe crews and "gang violence" as brought to us by such publications as Time and She, & how we should identify distortion and bias instead of swallowing it hook, line and sinker. Right on! Another topic Dan makes some essential points on is an issue I have been giving consideration to myself, that being economics in the punk scene - in particular the tacit assumption that bands don't need to be renumerated for the expenses they have, and about the price of "punk-products" not reflecting economic changes. I am so excited and impressed about this issue of NLB, and I can tell you that I think about something that was written in this zine on a regular basis. NLB rocks my universe! Write to: 74 Gladstone Ave, Woolloongong NSW 2500, Australia <nxlxb@yahoo.com>

Paper Cuts #1 ($2.00)

¿Mutant disco? ¿Funky techno? Tú decides

Frank is the kid behind this and he describes Papercuts as "a collection of writings on emo, hardcore and politics". That it is, my friend - it's a documentation of Frank's life, opinions and participation in the hardcore scene. He questions everything very deeply, and I can imagine him strongly stating his opinions and getting into heated debates! Some sound critical writing on hardcore and scene-related topics like pit behaviour, male dominance and veganism, as well as an article that expresses antipathy towards his school, which happens to be Eton College (yes that Eton College!) Although the article entitled "the Women's Section" had an apologetic disclaimer for the superficial treatment of "women's" issues, I think that it is so important that gender issues be integrated into the approach and contents of a zine, instead of relegated to a special section or page. While a lot of the topics addressed in Papercuts may at first glance appear to be typical of the hardcorepunk-vegan-emokid spectrum, the writing really does go above-and-beyond cliches and stereotypes, making this stand out from the crowd - a UK zine to add to your reading list! Write to Frank Turner, Manor House, Meonstoke, Southampton, Hants, SO32 3NH, UK <frankneejerk@hotmail.com>

No Barcodes Necessary #7 ($2.00)

'I look so gay'

You may have read my article in this issue about "speaking as a woman" where I cited No Barcodes Necessary as confusing the hell outta me in relation to the gender of the editor and forcing me to question my stereotypical preconceptions. I gotta say - there's one other thing that makes me scratch my head about NBN - and that's the "live" interviews - they never seem completely done through the mail and nor do they seem completely conducted in person - I'm still not sure!! Now before you think this zine is chaotic and un-articulate, let me make it clear that No Barcodes seriously rocks the hardcorepunk zine world of Northern Ireland and beyond and Mel is hip to various anarcho-punk, hc and new-school happenings. Although there are columns, most of the expressions and opinions are contained in the in-depth interviews - with Ebola, Outlast, Boysetsfire, Knuckledust, Assert, Area Effect and Brob, Stef and Nico - 3 people from the Belgian scene. Write to Mel Hughes, 83 Glebe Park, Chanterhill, Enniskillen, BT74 4DB, N. Ireland Get this zine!

Wasted #2

Wasted #2 is a short but enjoyable punk zine from the Southend scene, done by a super nice young lad named Steve, who I got this from at the all-dayer at the Goldsmiths last year. There's short rants and opinions about clarifying things like "punk" and "crust" and about people in his town criticising him and saying he's not "punk" enough. This kind of shit must make Steve long to escape to the excellent Scottish punk scene, as he has interviews with the Destructos and Beergut 100 who tell us what's going on in Glasgow and Edinburgh, respectively. Also interviews with Manges from Italy, Bug Central from the UK and Bludgeon, black metal from well, hell I suppose. There is a review column dedicated to underground grind, and man, is it funny, it totally references all the evil brutal grind review buzzwords "buy this and salute the gods of brutality", "I'm high on blood". And there is a brutal black metal photo of BLUDGEON (you know, with their corpsepaint and all) which is the reason my copy of Wasted no longer has the back cover intact...it was gracing the wall of my old room! This zine will probably continue to evolve with each issue. You should get Wasted! Write to: 51 Manchester Dr, Leigh-on-

FRIENDLY zine mailorder

Write for list: Diane NGO, 5 Ithaca Cl, St Johns Pink 2176 NSW bahushka83@hotmail.com

Normally I'd rather chew broken glass than read an anarchist periodical, imagining the in-fighting in extremis and dreading the dense debates on doctrine! Well, I can imagine the editors of Black Flag saying to me "Hey you little upstart punk kid, we'll see if you ever get to issue #218 with your little photocopied punk mag won't we?!" So ya, I picked up Black Flag at an anarchist bookfair and thankfully I was able to step outside the stereotype and appreciate this long running anarcho mag, especially as there's a whole lotta stuff in here that's really close to my heart. It's got a radical activist spirit, instead of a boring theoretical bent, and is not at all in that imitative tabloid parody style of anarchy-mag like Class War. There's stuff on June 18 (that's "J18" in riot-speak, for anyone who didn't witness the riot that stopped the City of London) - and like the Seattle protests ("N30" in riot-speak!) it inspired and resparked mine and everyone elses activist spirits, not to mention resulted in mucho media misrepresentation! Also reports on the eviction of the 121 Centre squat in Brixton, London; the Cornwall Eclipse; anarchist film. Anarcho periodicals tend to be hit-and-miss affairs, but luckily there are more hits than misses with Black Flag, so you can definitely dig this ace @-mag that gets right to that magical place where theory and practice meet. Write to blackflag@dircon.co.uk or through AK Press; web: flag.blackened.net/blackflag

<No Apologies Zine> "I can be 'Keef' anytime."

The NSW HC scene, in particular Wollongong, is producing an amazing and prolific zine culture, and No Apologies, as well as people like the No Longer Blind crew are at the forefront of this positive revolution. This is produced by some right-on wimmin, as well as a guy or two, and it documents their art, opinions and experiences in the New South Wales hardcore scene. As it says in the introduction: "It spans more than four years in hardcore punk, and twenty years of life on this earth." Although No Apologies is about the sexist attitudes they have experienced in the NSW hardcore scene, specifically, it also relates to the experiences of women generally - as unfortunately these are near-universal problems. No Apologies is the perfect antidote to the redneck/streetpunk/PC backlash Sydney scene and essential to anyone interested in critical-thinking revolutionary hardcorepunk. Write c/o Michelle Jury, 30A Cambrai Avenue, Engadine NSW 2233 Australia (free - send stamps/trade)

the "gay" gene
could your man have it?

<Girlfrenzy Millennial>

Although I don't consider myself to be "into" comics, Girlfrenzy has always been my exception-to-the-rule, my link to the world of girl-powered comix, and my direct line to the DIY punker eco-activist sex-positive radical girly scene that Girlfrenzy is a forum for. And this issue, the Girlfrenzy Millennial, subtitled "a Big Girl's Annual" continues to fly high the flag! In fact, it's so good, that when I saw that my friend Grzsiek had this I immediately demanded he surrender it to me, but that very same day I scored a copy at a stall at a hc half-dayer, so I was content for days afterwards with my copy. I literally read this from cover-to-cover and then over-and-over again...before it was whisked away to be borrowed by everyone who cast an eye on it, such is the power of the Girl Frenzy! What is so good about Girl Frenzy is that although it's got inkings galore it's also got loads of text too, and there's a lot of zine-esque features like reviews, descriptions of active girls and their projects, and writing - like the fab article by Jane Shag Stamp on Diane Arbus a photographer of "freaks" (one of her photos was used on an SNFU record cover) and a report from the London Queercore Gathering. Not to mention, this also has right-on interviews, with Sarah Dyer (Action Girl), Fly (squatter/comic artist/God Is My Co Pilot bass player/all round renaissance woman!) and Kate Evans (who produced a comic book DIY guide to eco-road protesting and living in treehouses based on her experiences with the M11, M65 and various other numbers that symbolise evil road codes!!) Practically all my fave rad ladies are in Girlfrenzy, and whether it's grrls, gals, girls, women or wimmin - basically all kinds of chick sensibilities are present. Ladies represent! Even if you're not a comix-mad connoisseur, there are so many levels you can appreciate this on, whether it be the aesthetic, the personal-as-political or the radical revolutionary - so hook yourself up and join the revolution grrrl comic style now! Write care of Slab-o-Concrete, PO Box 148, Hove BN3 3DQ, UK

First Failure zine + 7" comp.

First Failure is dedicated to friends, skating and hardcore so you can imagine the positivity and energy of this zine already! It has a general hardcore outlook, with a specific focus on the NSW HC scene, and this is further documented on the accompanying "Remain on the Fringe" 7" compilation. Because of the way we so often prioritise records over zines, it is a logical way to get exposure for your zine by putting out a record or CD comp with an issue - and First Failure has done just that, with a high degree of success. The zine is based mainly around band interviews with "music-heavy" questions - but hey whoever decided that people in punk rock bands are revolutionary thinkers anyway! There are some interesting columns on hardcore and scene-related topics.. I particularly appreciated the column on the way junkies are addressed in the (NSW) hc scene and the limited and unintelligent solutions that are so often proposed to "fix" the problem. I myself would love to see a little more analytical thought about this, as I have often that the solutions to the problem of junkies which seem to be most popular ie. beating them up or killing them, seem more reminiscient of a bad current affairs programme than a radical punk scene! First Failure is interesting reading - sincere DIY ethics with a nice boysy ocker touch - get this to know what's up with Aussie hc! (See record reviews for the 7" review) Write: 2 Meqalong Cr, Campbelltown NSW 2560, Aust.

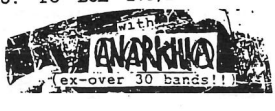
Heartattack - The Wimmin's Issues - #22 & #23

I missed out on getting HAC for a little while, so it was great when I got a bunch of these, including the wimmin's issue, all at once from No Idea - I'm still not done with reading them. The women's issue is in two parts and it is so rockin and rad - I spent many nights reading the columns and contributions by women in the punk scene and all that they had to say - & madly copying down their addresses to chat further!! It got me thinking about how these women have so much to share, yet I hadn't heard of so many of them before. These women are so strong and powerful, so why do they need the special invitation of a women's issue to start contributing to HAC, which is supposed to be a scene forum for everyone. I wish every issue of HAC was filled with so much wimminzy input, ya know? I guess that's what I took from this -that women need to be integrated into the regular programming of HAC/HC, instead of a single page, section or special issue. It was like an amazing reversal to see so many photos of women rocking out, when so often I flick through the photo contributions in HAC and see so many hc boy images - so I hope these photographic contributions continue to appear in future issues. When I first got into punk I had so many rad punk women to "look up" to, so it was like going through my personal punk history to see all the amazing photos of bands like Dirt, Mankind?, Spitboy and Nausea. In fact, I could still remember seeing all those the photos for the first time in Slug and Lettuce and how they helped forever etch in my mind that punk was all about powerful women and their contributions. What else? Good columns by Felix Von Havoc on women in punk bands, thought provoking/personal/political columns and the usual shit-talking letters section. Send a buck or two for a couple of issues: PO Box 848/Goleta CA 93116 or get from No Idea (address elsewhere)

Outing contre l'homophobie | **Queer, camp ? Non, follitude**

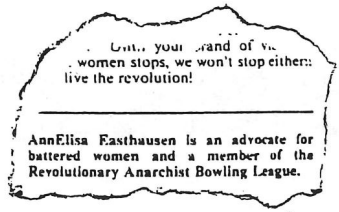
Mindless Commodity #3 zine

Well hey, I was just starting to wonder what the hell happened to the anarcho-crust (zine) scene in Sydney, and in Australia in general for that matter. And then in the mail arrives this zine from Spider called Mindless Commodity - Crass-style cover, Black Rose interview, DIY cider-brewing recipes, yep I'm hooked already! The editorial expresses some strong anti-smack sentiments, and this is further expressed through the anti-heroin poster that comes with this issue. Oh yeah & don't forget the rad cookie recipe that's also in here! Interviews with Concrete Sox & Code 13, but definitely the best one is with Black Rose bookshop as they talk about their history of internal conflict, fascist firebombing, and the incorporation of the anarcho-techno scene & wider community into the punk collective contingent. I like how Spider seems to make each issue relevant and up-to-date, with anti-Olympics content and stuff about tours that are happening/have happened recently (Abstain, Code 13) gracing this issue. All that I would ask for now is a little more personalised content, so that I have more sense of where they're coming from. Unlike so many zines, the record and zine reviews are able to both effectively critique and commend, so I would like to see them let loose in that department, as well. M.C. is a great zine that gives me the punkrock fix! Send a buck or two to: PO Box 279/Enmore NSW 2042/Australia



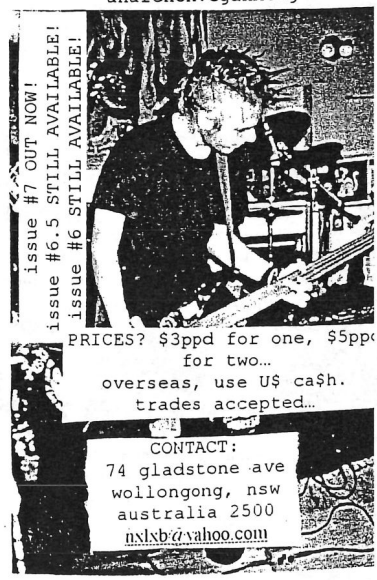
<Catpounce>

Ms Kylie Purr is a prolific zinester chick who publishes Catpounce zine, a publication that you should be in the know about. The issue I got was a spiffy DIY creation, with personal and political and meaningful content, strong chick undertones, and a rocknroll context...in short, brilliant stuff! Alas, Katherine has got that issue in her possession, so unfortunately I can't review it any further, but I don't want you to be denied access to the Catpounce experience, so I recommend checking out Kylie's website. I think that as we speak, Ms Purr is about to print another issue of Catpounce, so I'm sure you'll be able to hook yourself up with the details there. Oh, & she also mentioned she will be Zine/Comic Co-ordinator at the NC Young Writer's Festival, so you might wanna contact her about that also. Go to:- www. freespeech.org/catpounce <catpounce@start.com.au>


women stops, we won't stop either::
live the revolution!
AnnElisa Easthausen is an advocate for battered women and a member of the Revolutionary Anarchist Bowling League.

<end reviews>

nolongerblind
australian hardcore zine
"anarchoXveganXedge"



PRO ZINE DISTROS

Dry Retch Distro

Daniel does this fab mince-core, powerviolence, grind, hardcore distro and is a super nice guy, although he should be slapped on the wrist for calling me "Kellie" in a recent letter!! He is ultra-busy 24/7 raising 2.5 children, as well as doing Dry Retch Distro, which delivers the goods with heaps of rad patches, books, shirts, zines, records and CDs. An excellent zine section: Examples - Tilt, Hot Pants, Hag Rag, Slug and Lettuce, First Failure, Activate, Fifth Estate and...Personality Liberation Front!! Some free zines with orders. I did some calculations & worked out that if you do a distro, there is a 99% chance that you also do a record label, & Daniel doesn't disappoint - bringing us the vinyl of bands like Dregs of Humanity, Stand Against, Disgorge & Gore Beyond Necropsy. Write Daniel Terauds, GPO Box 1200, Hobart TAS 7001, Australia.

Weary Moon Distro

I read about Prit and Weary Moon in the latest Whizzbanger Guide and I practically fainted to know that he was living in Brisbane and was doing this cool distro, & I wrote to him str8 away! He recently moved here from Singapore and does "In case of Breakdown" zine as well as Weary Moon Distro, which brings you all the ultra cool DIY stuff, for example, Detestation, Crimson Lipstick Kisses zine, Freak Nasty and Gumption zine (mmmm Gumption zine). If you are Brisvegan, check out his stand in Skinnys Records or otherwise hook up by mail (send stamps or $1 for list) at 4 Canterbury Lane, Bethania Qld 4205 Australia <pogo@mailcity.com>

Friendly Zine Distro

Diane is a seriously rockin chyck who apart from her life as Gas N Go zine editor does Friendly Zine distro. Zine-only distros rock the house and Friendly sells mostly Australian punk and wimminzy zines, with an emphasis on projects that have a non-white, women, queer positive or cool boy focus. Examples: Savage State, Activate, In Ya Face, Hellcats, Skills of Defensive Driving, not to mention you can also get the Slug and Lettuce fix you're hangin' out for. Write to Diane Ngo, 5 Ithaca Cl, St Johns Park NSW 2176, Australia <babushka83@hotmail.com>

Filthy Tapes and Scathing Pen

As well as being a radically nice guy, Barry also has does Filthy Tapes a non-profit label and distro, with all tapes benefiting one of the following - class war prisoners, a special care unit for premature babies (now that's a cause you don't see much support for), Preston Animal Action, Movement Against the Monarchy or Counter Information - all the hot UK anarcho causes! Baz is a punky boy with a good taste for grind hc, and what I like is how although he's a Preston lad, he goes beyond localised stuff and has a strong link with the international DIY scene. Examples: "Greetings from Bulgaria" (Strategy X, Confront); Let's Party like it's 1999 (with a ruling No Comment song!), Agathocles, Uutuus, Cripple Bastards, Bus Station Loonies & some electro underground noise stuff. He also does Scathing Pen Zine Distro. Write for a catalogue, Barry Farnworth, 17 Richmond House, Avenham Lane, Preston Lancashire PR1 3XN, England < baznogan@yahoo.com>

Skipworth

Skipworth sell a lotta emo, hc and sxe stuff from the world over, but specialises in the UKHC scene, with releases from all my/your faves like Knuckledust, Abjure, Kneejerk, Assert, Ninebar, Unite & Special Move. Cool zine selection. Highly recommended. Write to Paul & co at 136 Chiswick High Road, London W4 1PU, UK <skipworthdistro@hotmail.com> http://i.am/skipworth/

Operation Kitty Kitty

Operation Kitty Kitty is closely aligned with one of the zine communities I feel most connected to, that being the radical grrl scene that produces so many groundbreaking critical revolutionary personal-political zines that can totally change your life. As Katrina says: "Zines have been a big part of my life over the past 4 years. By doing OKK I want to put something back in to the community as well as expose zines to people who are unaware of how awesome they can be." This is an A5 zine catalogue that comes with lengthy descriptions of projects - none of that "as many cliches as you can fit into one line" stuff for OKK! Examples: Messy Eater, the Zine Yearbook, Alien, Fifth Goal, One Bedroom Apartment. Write to PO Box 253, Uncasville CT 06382, USA

I can't give all the details of distro in other countries/areas until it's all finalised once this thing is printed. But, so far distros I have had initial correspondence with have been helpful beyond belief & really supportive - so I think it will all work out well. So if you do want to get a copy of my list when its done (for help with distributing your own zine or something), get in touch and I can email or post you a copy. Current distribution:- **Australia**: Trial & Error; In League Wit' Satan; Dry Retch; **UK**: Skipworth; Household Name; **Kids everywhere**!

+ Pneumatic (Adelaide)
+ Bald Cactus (UK)

So way-hey, the zine is finally finished! Woohoo!! It was brought to you under the influence of sleepless nights, falling asleep at my desk at work, herbs, acupuncture, saunas, patchouli, positive affirmations, Bezza & the Bandits first gig at Bonapartes with new line-up, vegan cookies & a million other hippy-punk things. Oh yeah & I can't forget **the ultimate soundtrack to my zine days and nights**:-

1. Mutiny "Rum Rebellion" CD
2. Submission Hold "Waiting for another Monkey..." CD
3. Arms Reach "Within our Reach" 7"
4. Asshole Parade "Student Ghetto Violence" CD
5. Hellnation "Control" LP
6. Unhinged "Resisting the Murder of Self" 7"
7. Crass "Penis Envy" CD
8. Leatherface/Hot Water Music split CD
9. Knuckledust "London Hardcore" MCD
10. Spitboy - everything ever

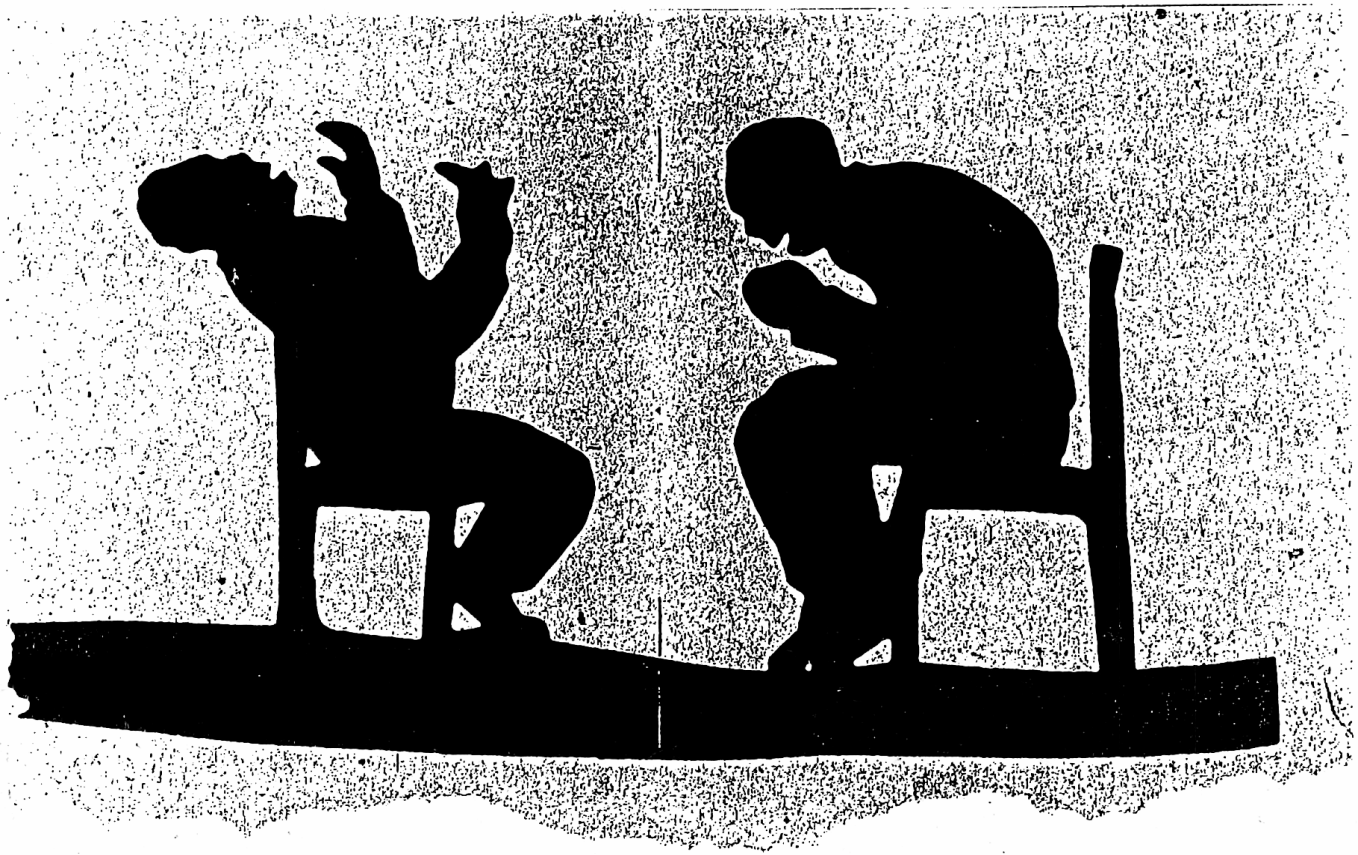
and generally Spazz, Conation, Tofu Love Frogs, Onanizer, His Hero is Gone, Karate, Fingerprint, Digable Planets, Portishead, Morning Again, Congress, Liar, Special Move, Unite, Stampin Ground, Throwin' Bricks at Coppers, Regression, Cripple Bastards, Patareni, Anti Product, Mark Bruback spoken word, Converge, Zao, Catharsis, Better than a Thousand, 25 ta life (lots of faves...it's the rocknroll lifestyle!)

Write to me @ PO BOX 3023
South Bris BC QLD 4101
Australia
e: unigeek@yahoo.com

And the books! Aaaahhh the books, I could never forget them: George Orwell- Down and Out in London and Paris (best book ever); Sascha Altman Dubrul- Carnival of Chaos; Sark- Bodacious Succulence; Louise Hay (stop laughing!); Helene Hanff- 84 Charing Cross Road; Tom Robbins- Even Cowgirls Get the Blues, Skinny Legs and All; Jan Kerouac- Baby Driver (the chick version of On the Road) &lotslotsmore!

Over and out x

Embrace the Personality Liberation Front



Write to PO Box 3023, South Brisbane BC Qld 4101, Australia